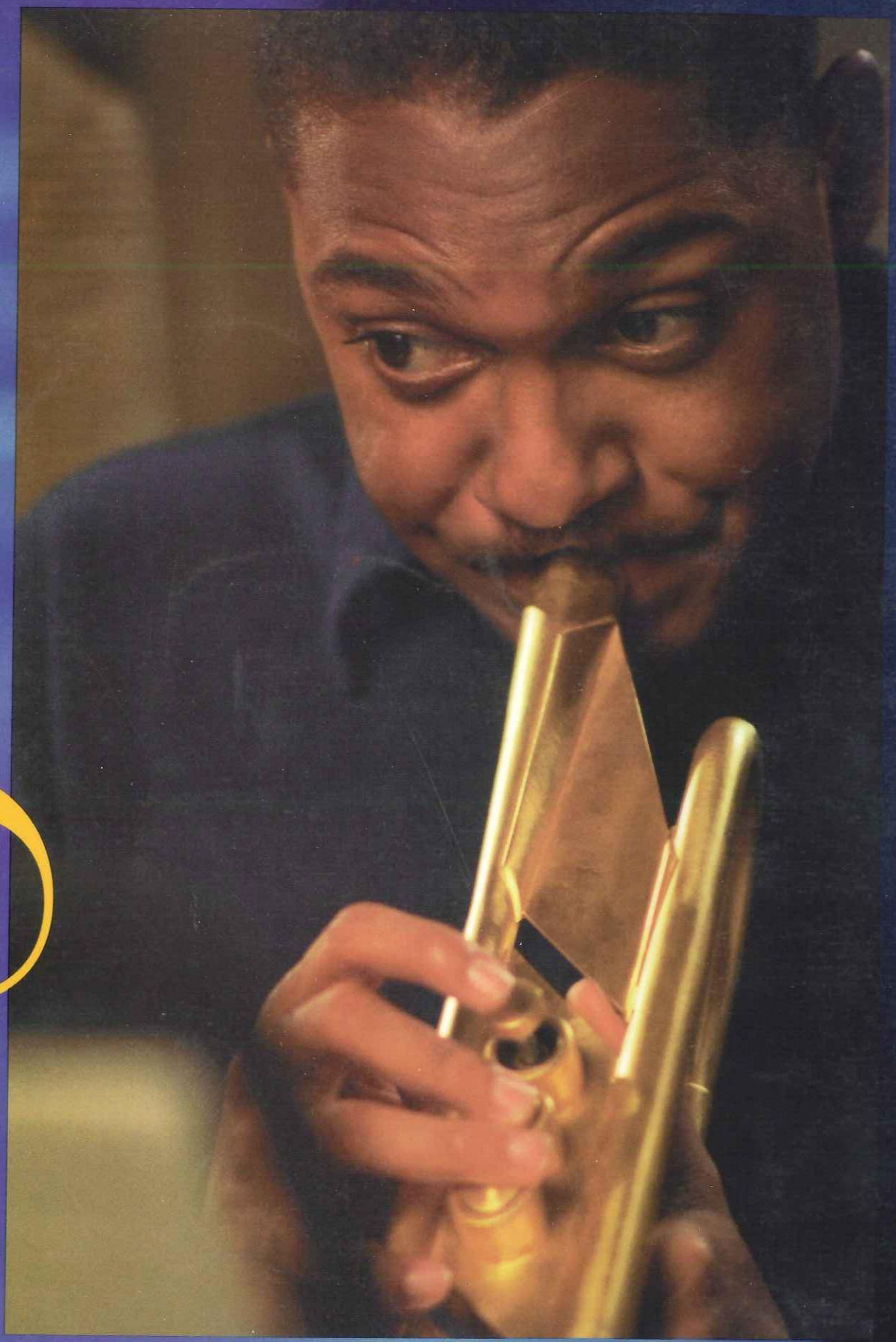
WYNTON MARSALIS

Standards



INCLUDES COMPLETE TRUMPET TRANSCRIPTIONS AND
PIANO SCORE REDUCTIONS OF THE COMBO ARRANGEMENTS

WYNTON MARSALIS

Standards

22 ...APRIL IN PARIS

34 ...AUTUMN LEAVES

42 ...CARAVAN

58 ...CHEROKEE

15 ...DJANGO

4 ...A FOGGY DAY

80 ...LINUS & LUCY

67 ...THE SONG IS YOU

86 ...WHEN YOU WISH UPON A STAR

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INTRODUCTION

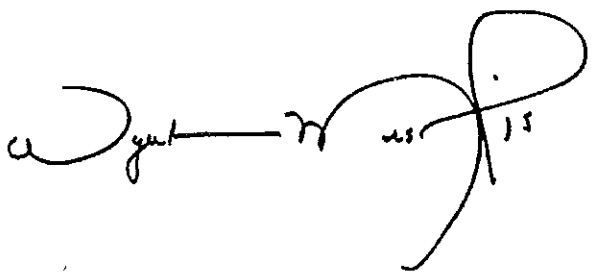
Jazz music and the American popular song were born just before the turn of the twentieth century. They have the same parents - Ragtime and Blues. Both speak a common melodic language descended from the minstrel show, the fiddler's reel, the work song and the spiritual. Both possess a harmonic vocabulary in the tradition of the great J.S. Bach. And, both make extensive use of devices developed in musical theater houses from La Scala to Lu Lu White's.

Legend has it that the first jazz musician was Buddy Bolden. His repertoire consisted of original and blues songs, yes; but he was known and loved for his versions of popular songs and dance tunes. As the art of jazz began to define itself, the practice of "jazzin'" a popular song became as important as swinging the blues. As the American popular song evolved, composers like Hoagy Carmichael and George Gershwin increasingly incorporated more of the swing and feel of jazz. As a matter of fact, Mr. Carmichael's "Stardust" is said to be derived from an improvised solo of jazz cornetist Bix Beiderbecke.

In the late 1920's and early 30's, the masterpiece recordings of trumpeter and singer Louis Armstrong changed the relationship of jazz to the popular song. He had the ability to construct coherent improvised solos, which applied the musical implications of the blues to the more sophisticated harmonies and modulations of the popular song. This showed jazz musicians everywhere that the popular song could be used as thematic material for improvised variations. Because Armstrong was also a masterful singer, he cut and pasted lyrics into a collage of powerful, syncopated modern music, inspiring generations of singers as well.

From the turn of the century to the late 1950's, thousands of songs were coming from musical theater, films and Tin Pan Alley. Jazz musicians sifted through this mountain of material to find the best songs. They loved to play a recognizable song because it provided a common ground between musician and audience. It still does. That someone could hum or sing along made the improvisation easier to follow and understand. In some instances a particular rendition of a popular tune became a musician's "signature" song, such as Coleman Hawkins' "Body and Soul," John Coltrane's "My Favorite Things," Miles Davis' "My Funny Valentine," or Tommy Dorsey's "I'm Getting Sentimental Over You." Musicians loved to find different ways to play these songs, from Lester Young's wispy melodic improvisations to Art Tatum's virtuosic runs and complete reharmonizations. There was even a style of jazz composition which fitted the harmonic structure and form of popular songs with jazz melodies, like Charlie Parker's "Ornithology" based on Morgan Lewis' "How High the Moon" and the two million tunes written to Gershwin's "I Got Rhythm."

Now these songs are called standards. They have been played in some form by every jazz musician from Jelly Roll Morton to Marcus Roberts. The playing of standards is an essential part of the modern jazz musician's development. The melodies teach us how to sing through our instruments. The harmonic progressions guide us through the many tiered structure of our 12 keys. And, most importantly, many of these songs place us in the topsy-turvy world of love and romance with its exceptions, triumphs, its humor and failures. These songs are our heritage. They can be arranged, reharmonized, rephrased, syncopated, swung, crooned, or just simply stated without losing their identity and charisma. They are standards and they need to be played with soul. Yes. And swing.



FOREWORD

This book captures some of Wynton's most brilliant musical performances. It includes transcriptions of the trumpet parts and piano sketch scores of the combo arrangements which can serve both as an aid in understanding the context in which these improvisations were played and as a template from which you can study or recreate the intricate harmonic and rhythmic aspects of these beautiful and amazing arrangements.

Each arrangement has been meticulously edited by Wynton himself, and includes an exact transposed transcription of the trumpet part, including all improvised solos and a piano sketch, in concert pitch, of the entire combo arrangement; including important string, woodwind, and orchestral scoring. Chord symbols in both concert and transposed key for trumpet are also included. Because of Wynton's strong feelings that an improviser should understand not only the chord changes and melody of a song, but also the meaning and feeling of its lyrics, the lyrics for each song have been placed under the trumpet part. We've used slash notation in sections where the piano or other accompanying instrument were playing freely improvised comping patterns behind Wynton. Within these sections, however, we have also provided suggested chord voicings, which are set off in parenthesis. These guideline voicings capture the essence of the accompanist's stylings for those selected sections.

Every effort has been made to provide accurate transcriptions, notated in a clear and concise manner. They provide a textbook look at one of the most esteemed Trumpeter's of our era.

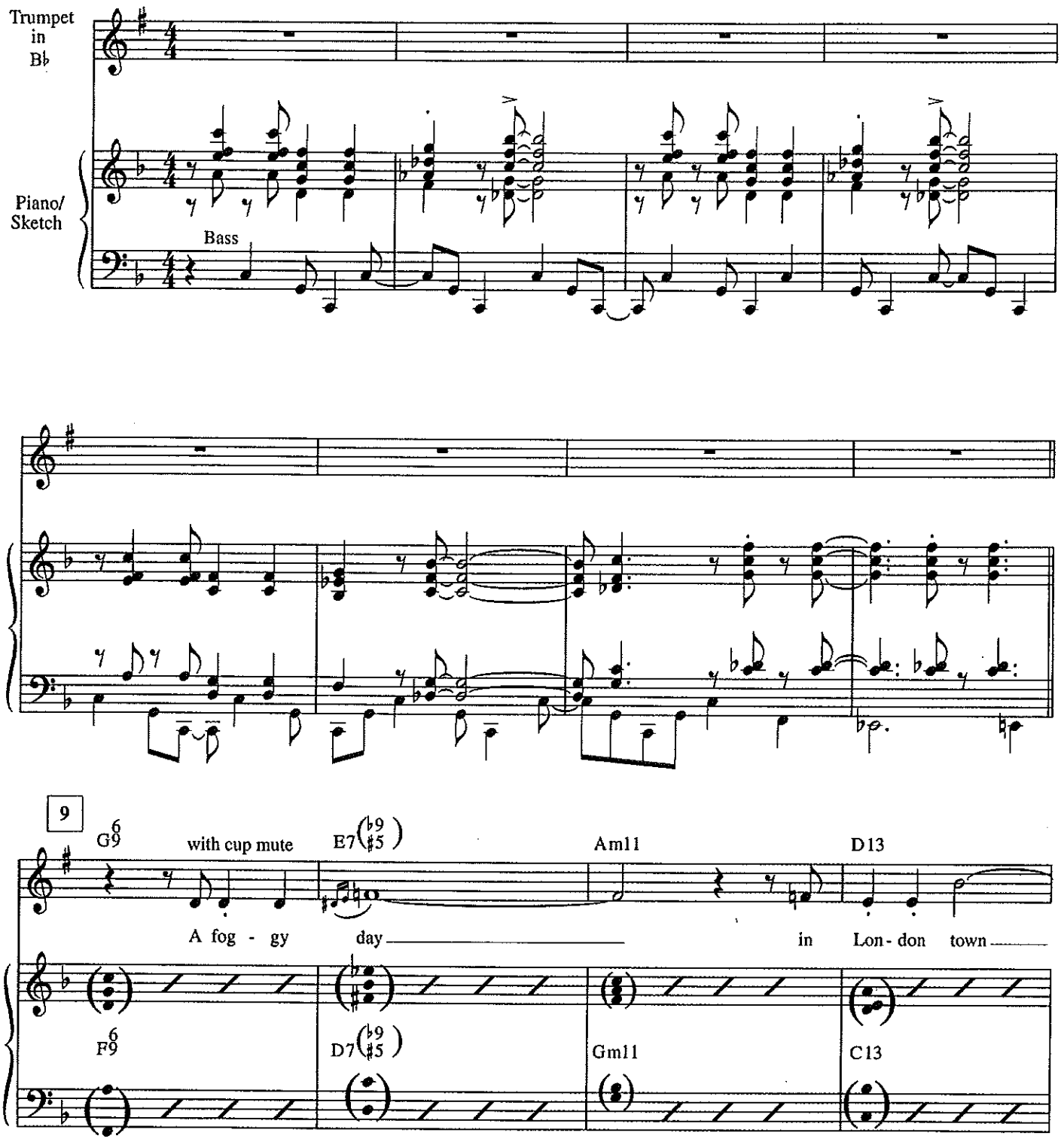
The following is a list of recordings used as a source for each transcription:

1) APRIL IN PARIS
   from "Standard Time" Vol. 1, Columbia Records (CK40461)
2) AUTUMN LEAVES
   from "Standard Time" Vol. 1, Columbia Records (CK40461)
3) CARAVAN
   from "Standard Time" Vol. 1, Columbia Records (CK40461)
4) CHEROKEE
   from "Standard Time" Vol. 1, Columbia Records (CK40461)
5) DJANGO
   from "Hot House Flowers," Columbia Records (CK39530)
6) A FOGGY DAY
   from "Standard Time" Vol. 1, Columbia Records (CK40461)
7) LINUS & LUCY
   from "Joe Cool's Blues," Columbia Records (CK66880)
8) THE SONG IS YOU
   from "Standard Time" Vol. 1, Columbia Records (CK40461)
9) WHEN YOU WISH UPON A STAR
   from "Hot House Flowers," Columbia Records (CK39530)

A FOGGY DAY

By
GEORGE GERSHWIN and
IRA GERSHWIN

Medium Swing



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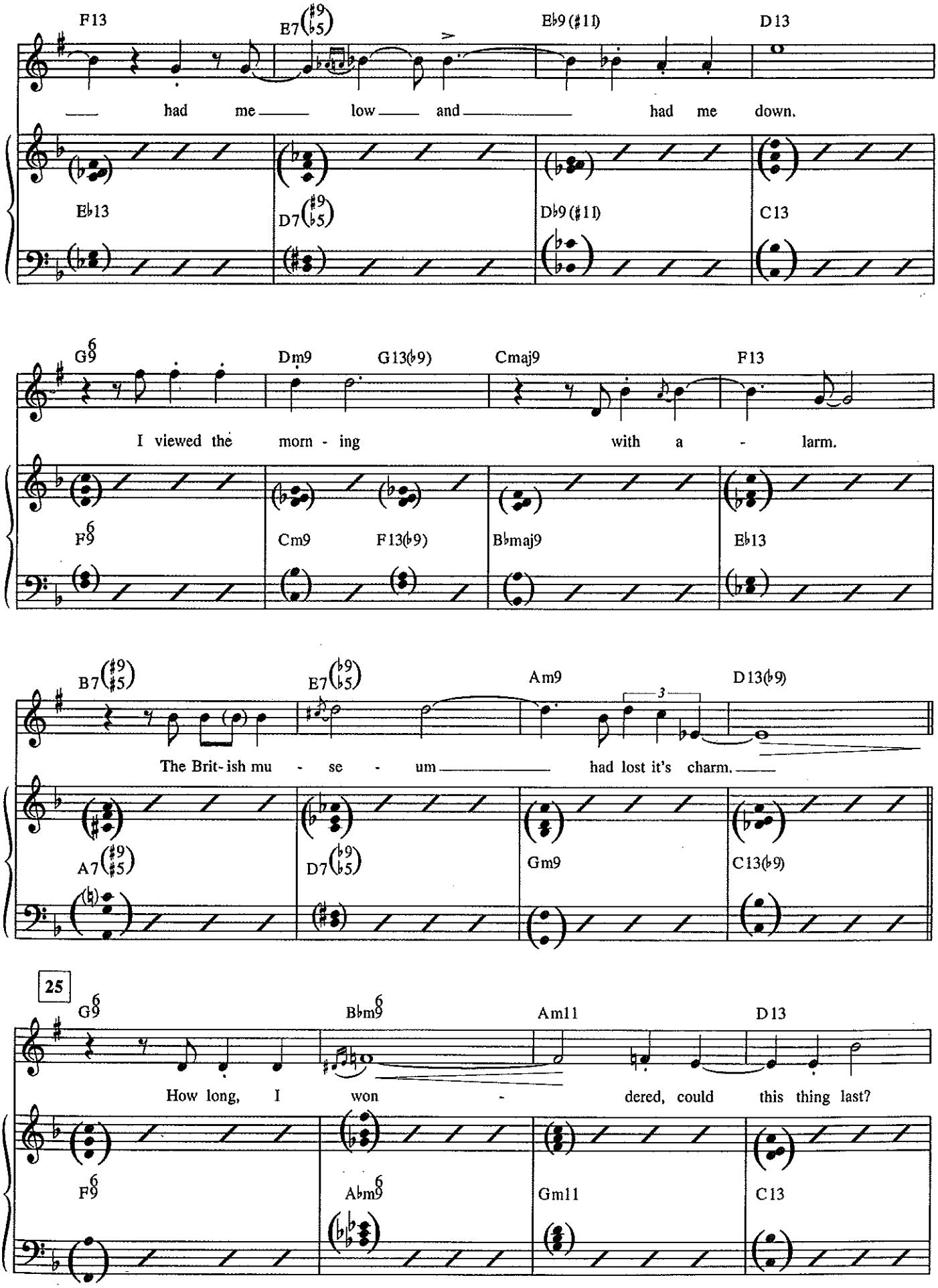
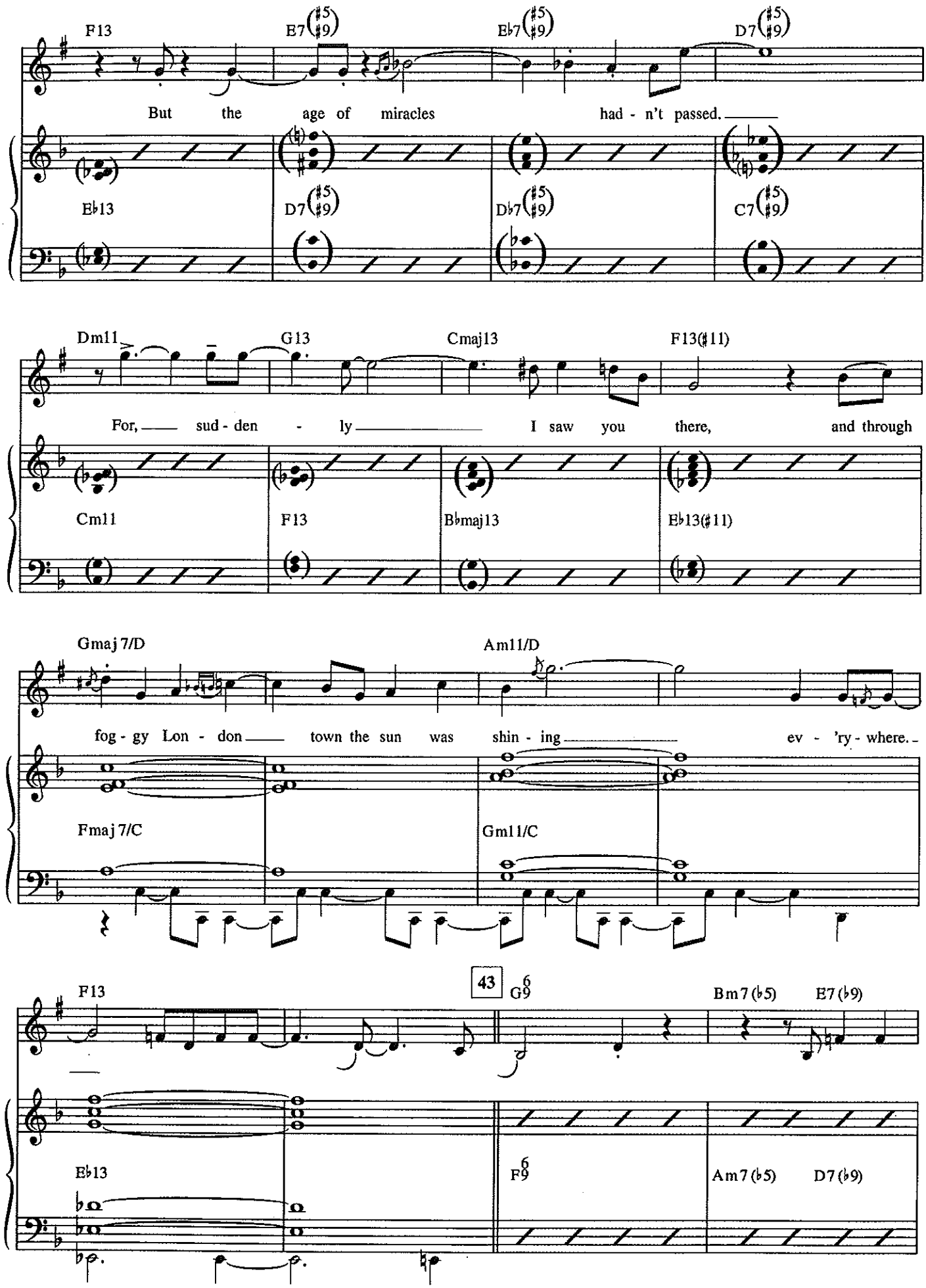
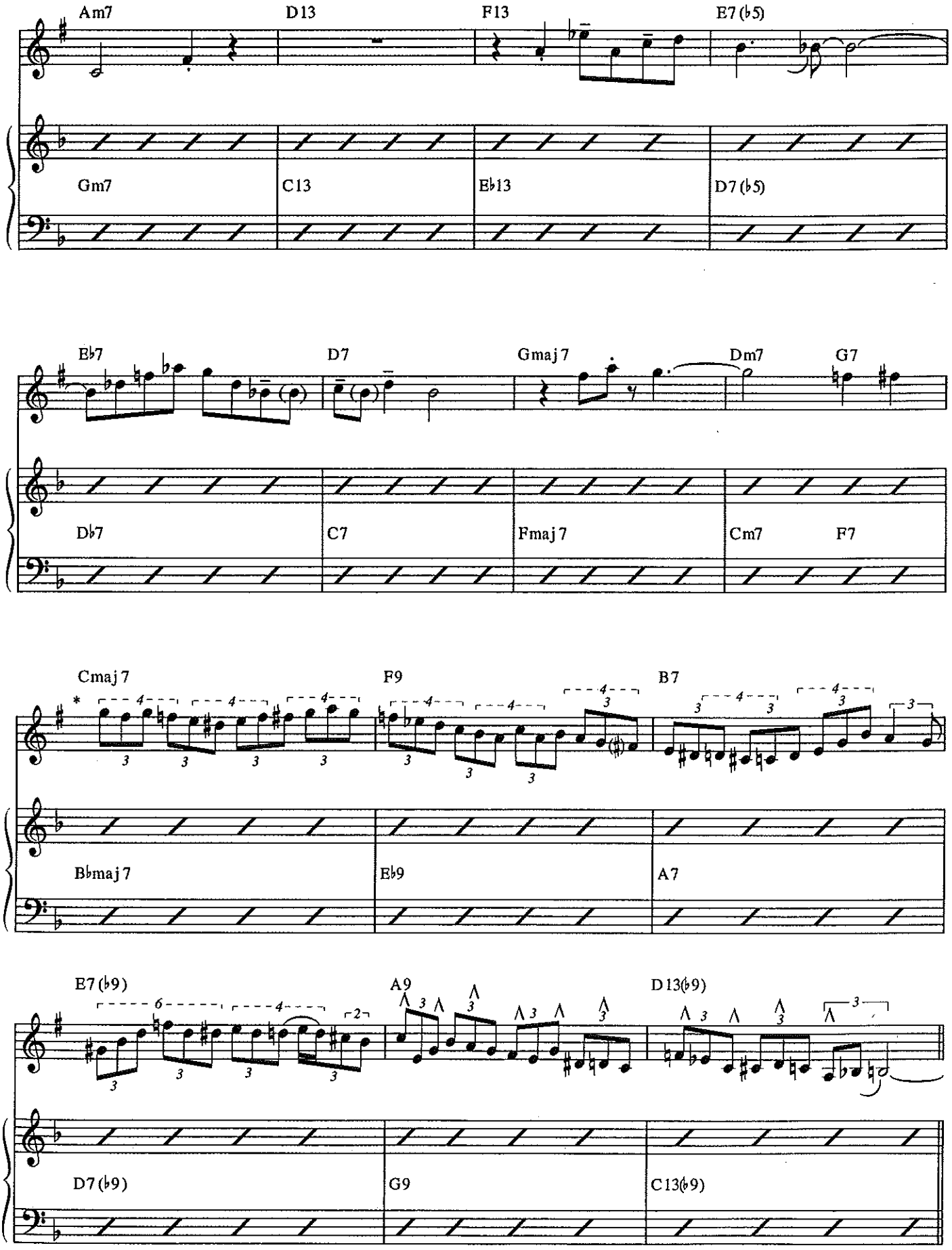
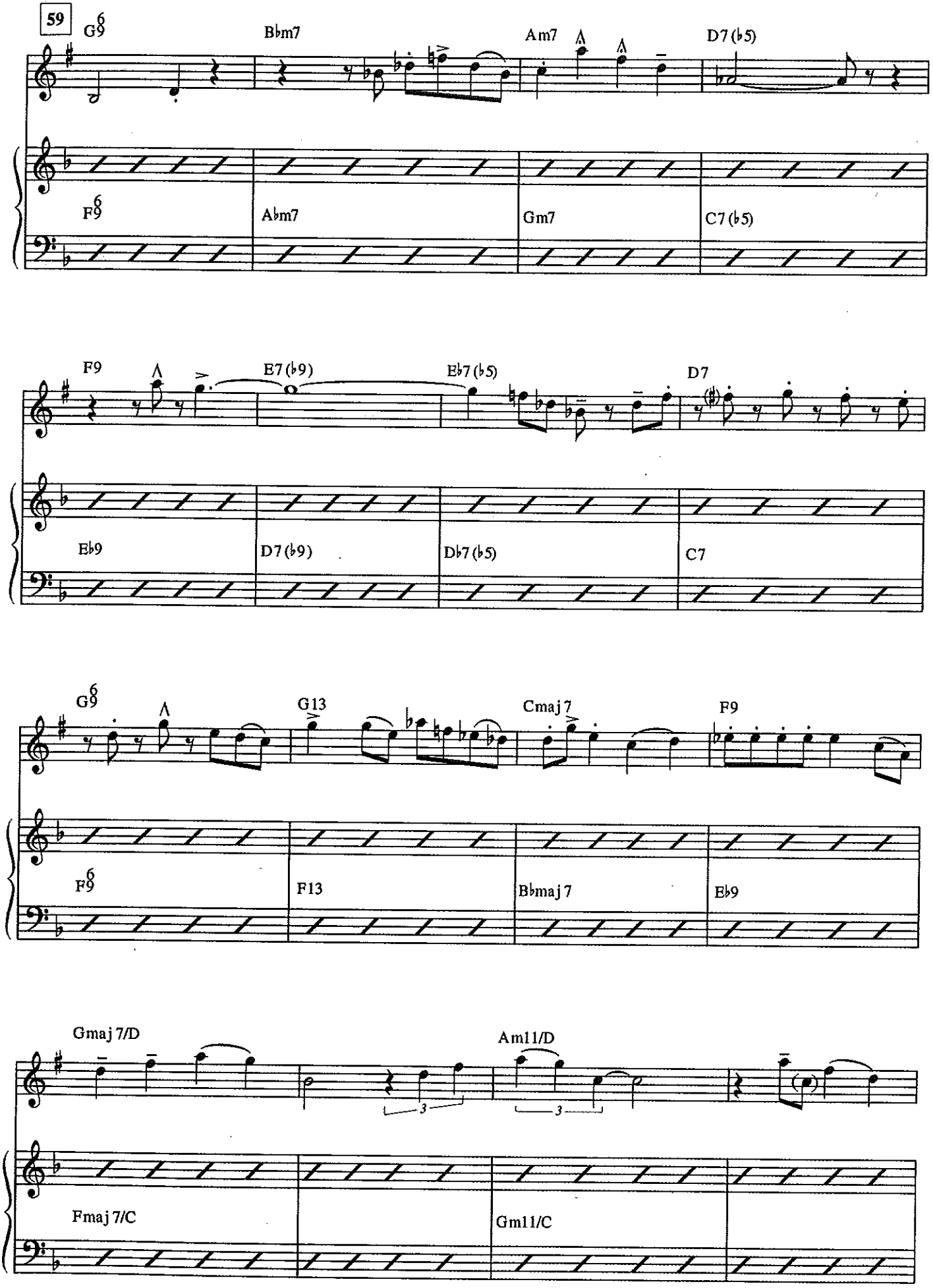
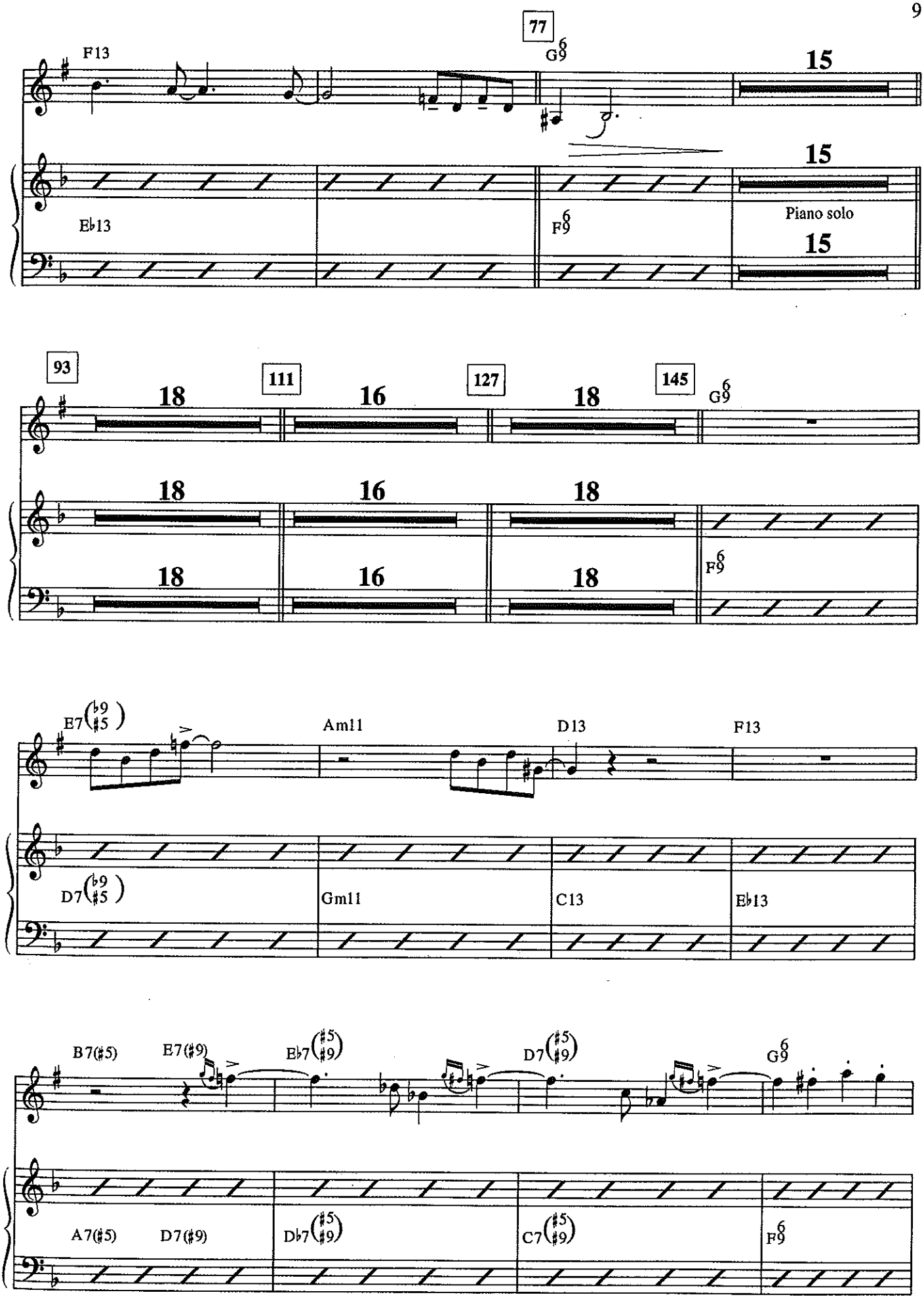

F13
E7(♯9 ♭5)
E♭9(♯11)
D13
had me low and had me down.
E♭13
D7(♯9 ♭5)
D♭9(♯11)
C13
G9 6
Dm9
G13(♭9)
Cmaj9
F13
I viewed the morn - ing with a - larm.
F9 6
Cm9
F13(♭9)
B♭maj9
E♭13
B7(♯9 ♯5)
E7(♭9 ♭5)
Am9
3
D13(♭9)
The Brit- ish mu - se - um had lost it's charm.
A7(♯9 ♯5)
D7(♭9 ♭5)
Gm9
C13(♭9)
25
G9 6
B♭m9 6
Am11
D13
How long, I won - dered, could this thing last?
F9 6
A♭m9 6
Gm11
C13

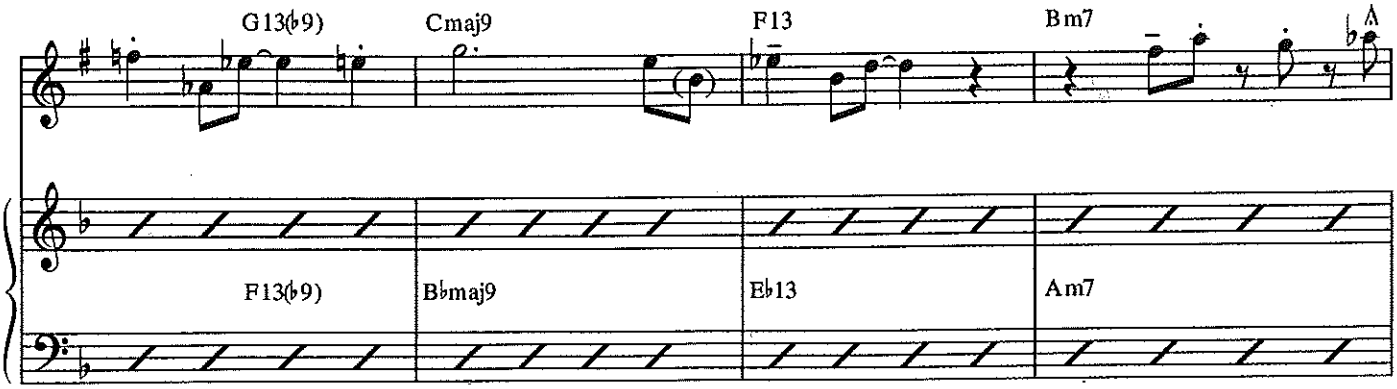

F13
E7(♯5 ♯9)
E♭7(♯5 ♯9)
D7(♯5 ♯9)
But the age of miracles had - n't passed.
E♭13
D7(♯5 ♯9)
D♭7(♯5 ♯9)
C7(♯5 ♯9)
Dm11
G13
Cmaj13
F13(♯11)
For, sud - den - ly I saw you there, and through
Cm11
F13
B♭maj13
E♭13(♯11)
Gmaj7/D
Am11/D
fog - gy Lon - don town the sun was shin - ing ev - 'ry - where.
Fmaj7/C
Gm11/C
43
F13
G9 6
Bm7(♭5)
E7(♭9)
E♭13
F9 6
Am7(♭5)
D7(♭9)

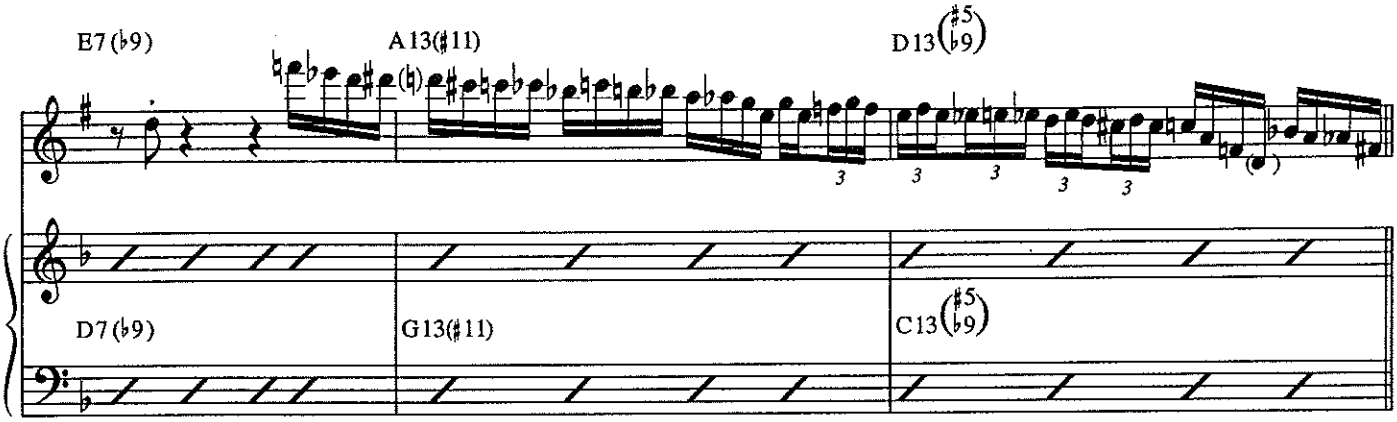


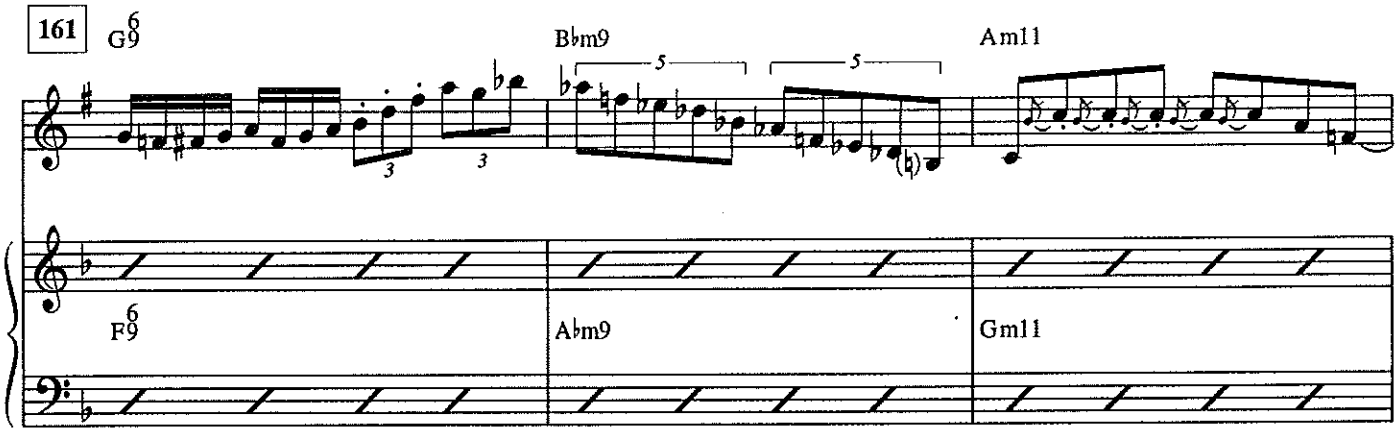
** The dotted tuplet groupings represent the double time feel change of the rhythm section, which is played against the triplet groupings of Wynton's solo.*

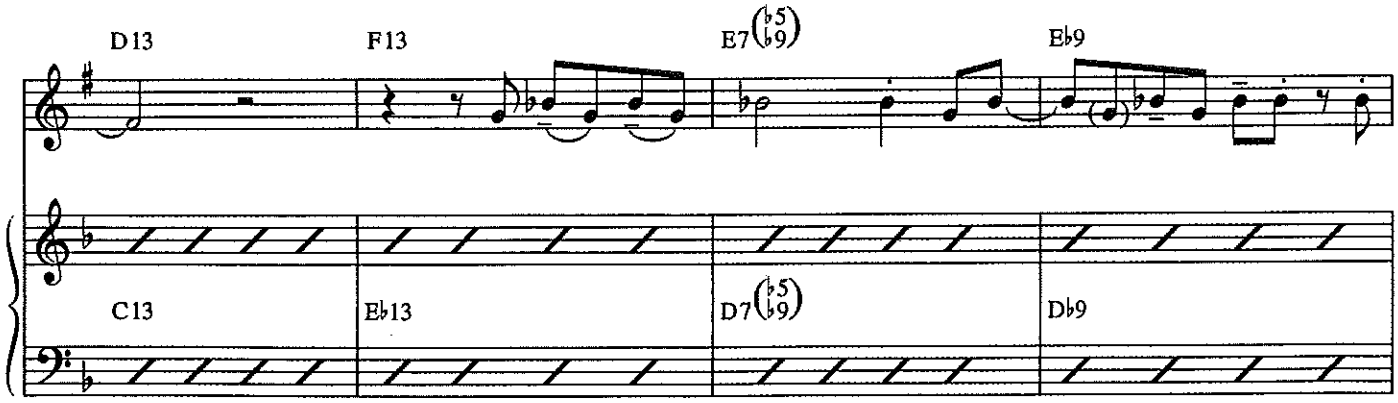

59
G9 6
Bbm7
Am7
D7 (b5)
F9 6
Abm7
Gm7
C7 (b5)
F9
E7 (b9)
Eb7 (b5)
D7
Eb9
D7 (b9)
Db7 (b5)
C7
G9 6
G13
Cmaj 7
F9
F9 6
F13
Bbmaj 7
Eb9
Gmaj 7/D
Am11/D
3
3
Fmaj 7/C
Gm11/C

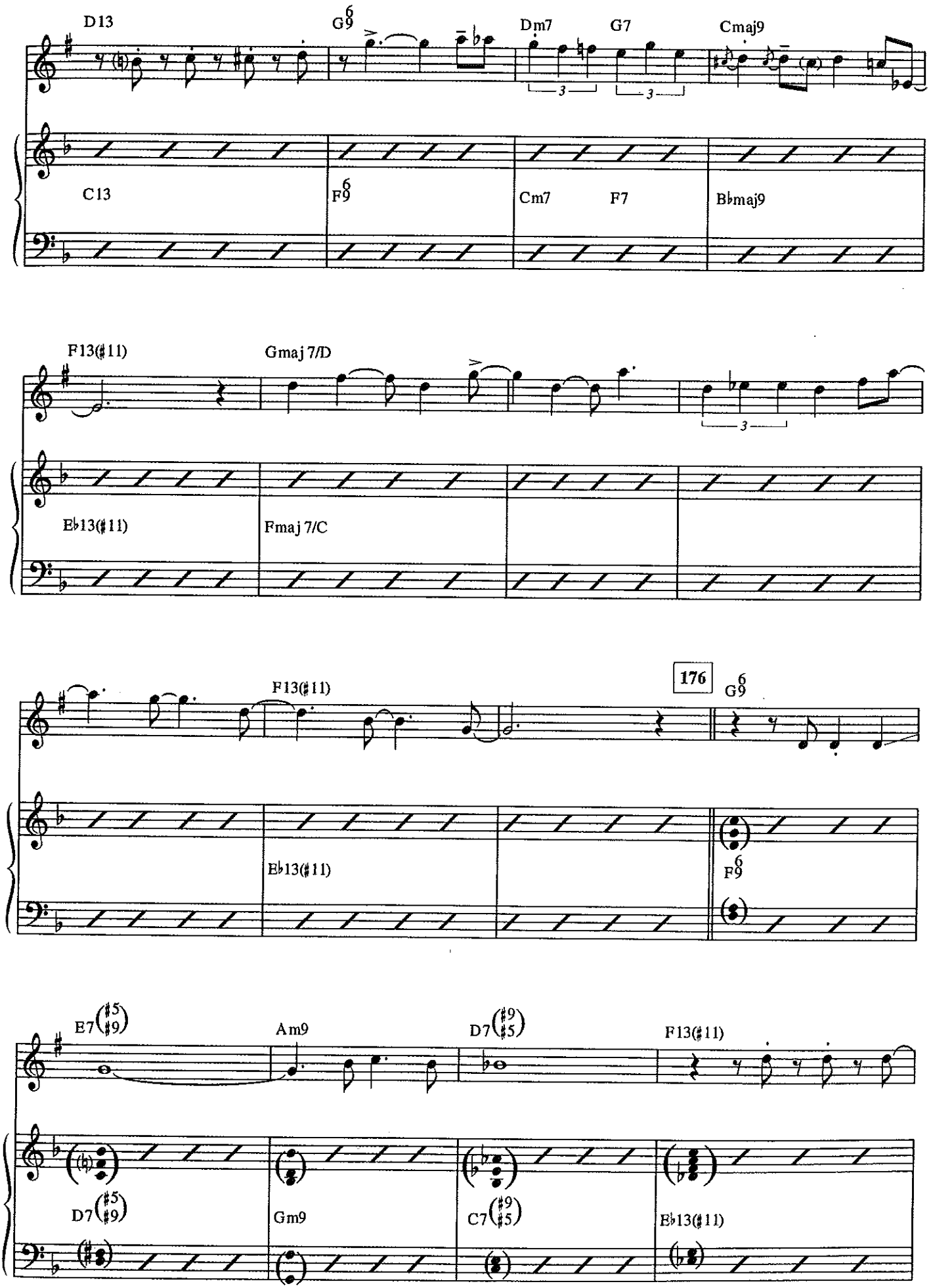

77
F13
G9 6
15
15
E♭13
F9 6
Piano solo
15
93
111
127
145
18
16
18
G9 6
18
16
18
18
16
18
F9 6
E7(♭9 ♯5)
Am11
D13
F13
D7(♭9 ♯5)
Gm11
C13
E♭13
B7(♯5)
E7(♯9)
E♭7(♯5 ♯9)
D7(♯5 ♯9)
G9 6
A7(♯5)
D7(♯9)
D♭7(♯5 ♯9)
C7(♯5 ♯9)
F9 6

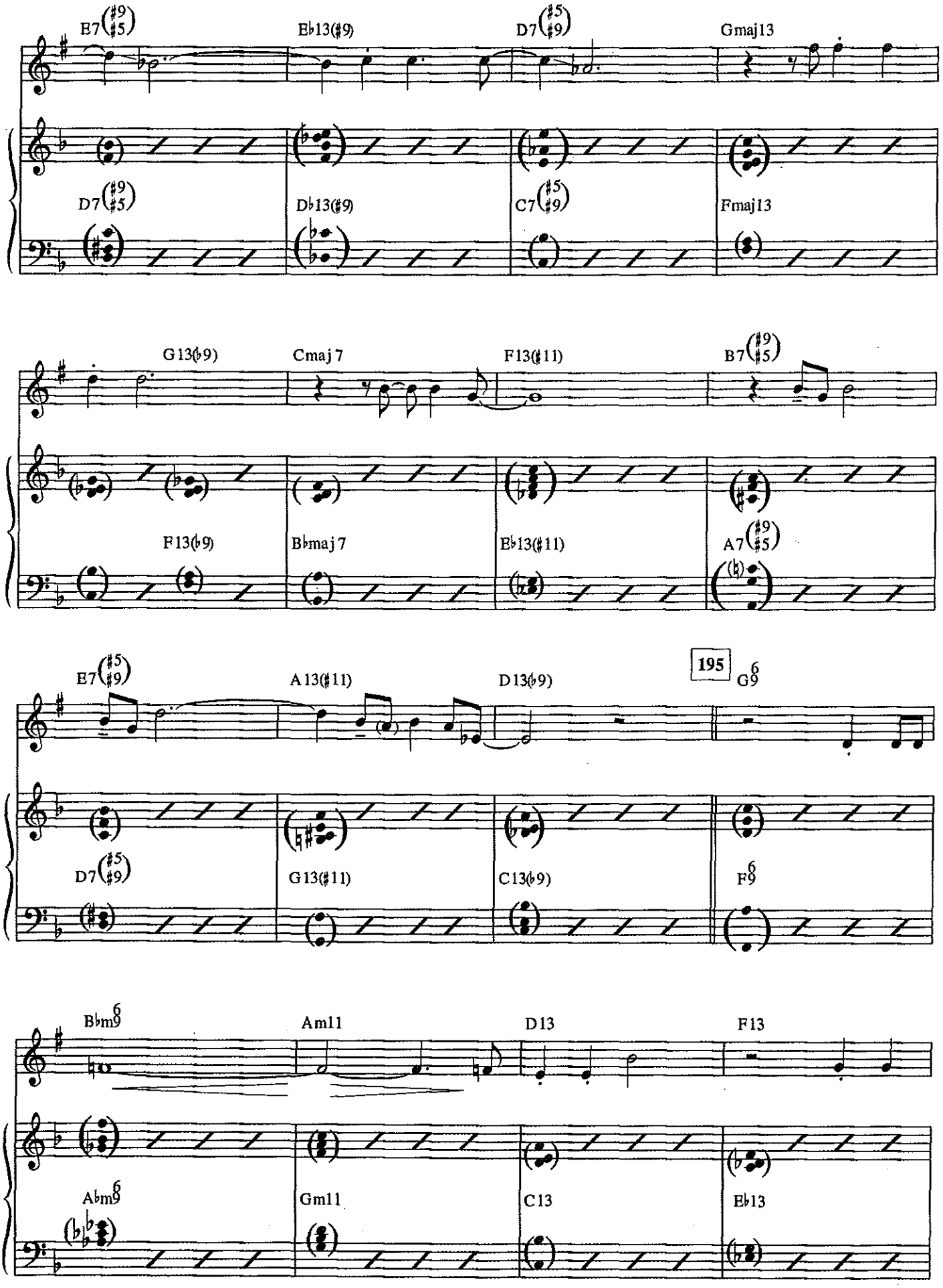

G13(♭9)
Cmaj9
F13
Bm7
F13(♭9)
B♭maj9
E♭13
Am7

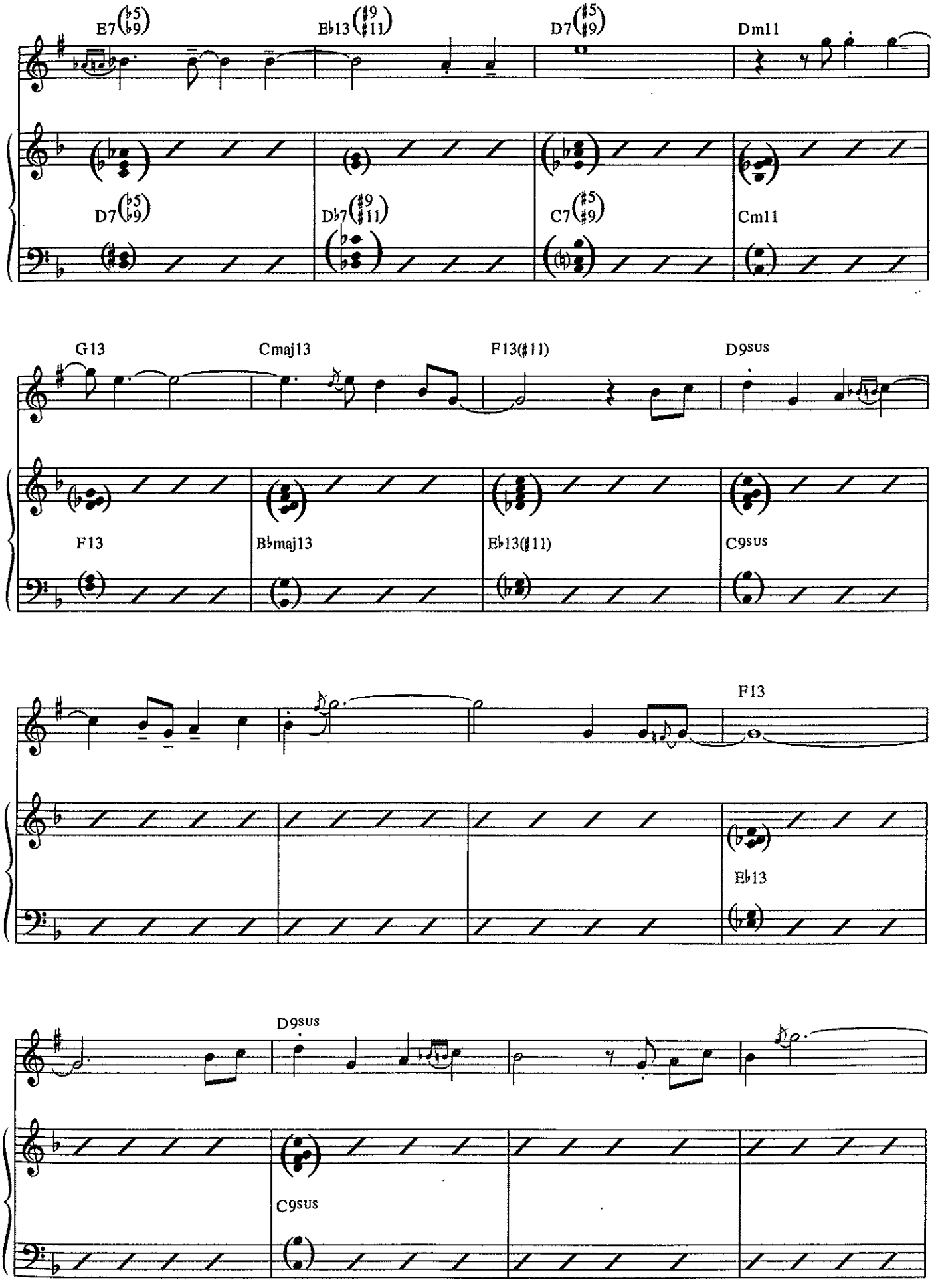

E7(♭9)
A13(♯11)
D13(♯5 ♭9)
D7(♭9)
G13(♯11)
C13(♯5 ♭9)

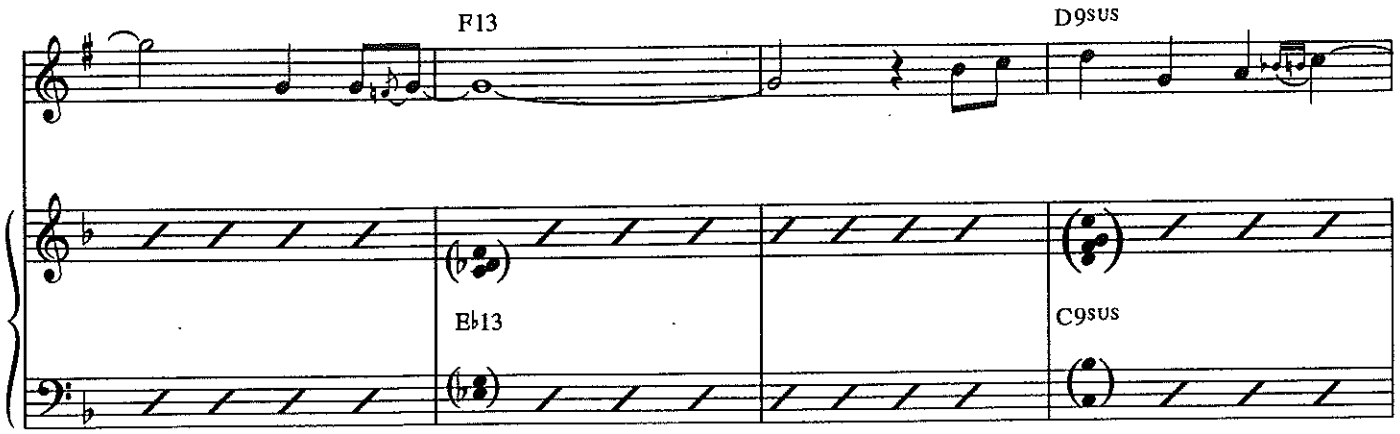

161
G9 6
B♭m9
Am11
F9 6
A♭m9
Gm11

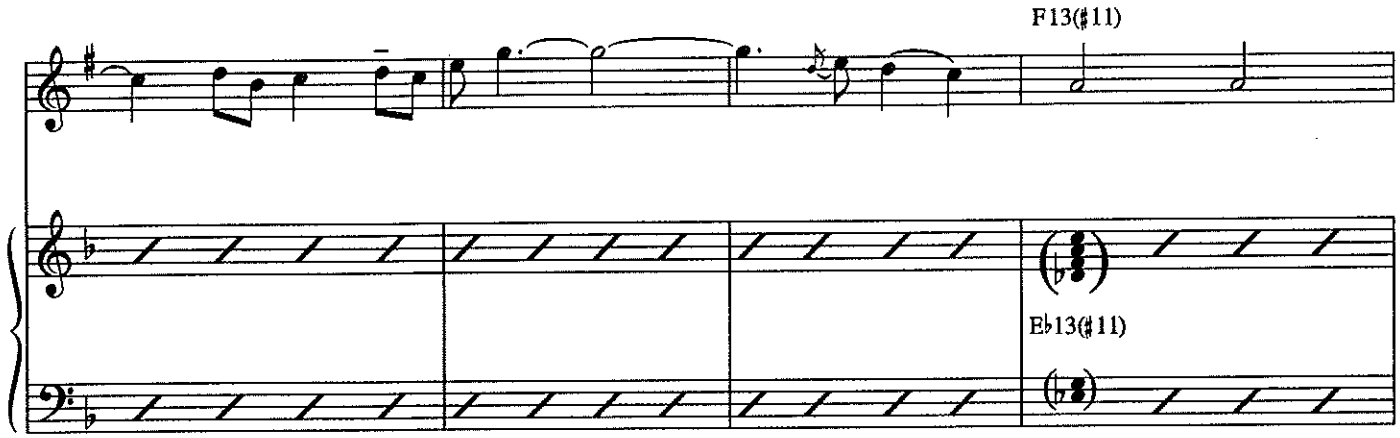

D13
F13
E7(♭5 ♭9)
E♭9
C13
E♭13
D7(♭5 ♭9)
D♭9

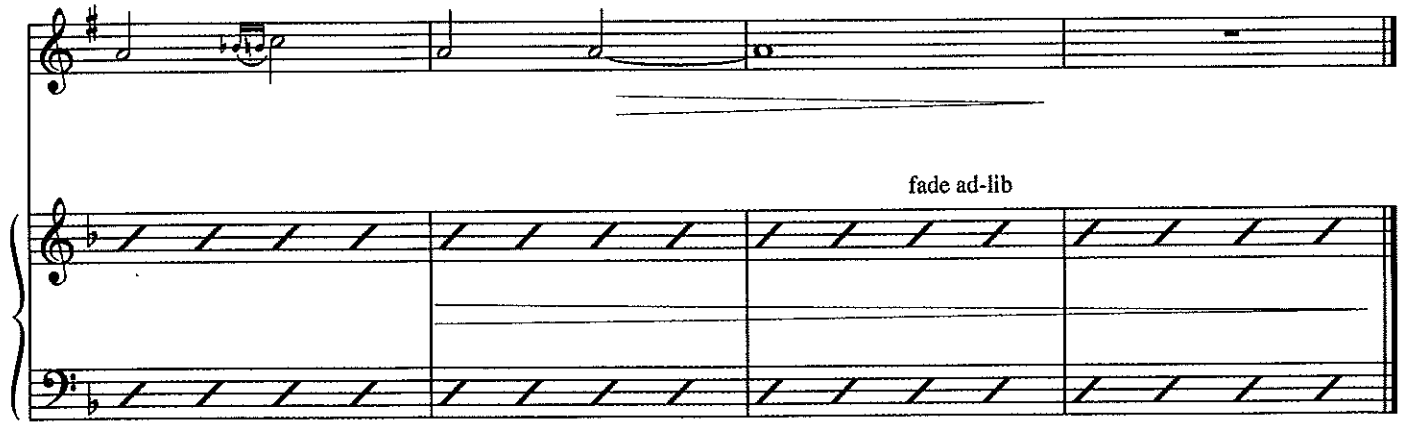

D13
G9 6
Dm7
G7
Cmaj9
C13
F9 6
Cm7
F7
B♭maj9
F13(♯11)
Gmaj 7/D
E♭13(♯11)
Fmaj 7/C
176
F13(♯11)
G9 6
E♭13(♯11)
F9 6
E7 (♯5 ♯9)
Am9
D7 (♯9 ♯5)
F13(♯11)
D7 (♯5 ♯9)
Gm9
C7 (♯9 ♯5)
E♭13(♯11)


E7(♯9 ♯5)
E♭13(♯9)
D7(♯5 ♯9)
Gmaj13
D7(♯9 ♯5)
D♭13(♯9)
C7(♯5 ♯9)
Fmaj13
G13(♭9)
Cmaj 7
F13(♯11)
B7(♯9 ♯5)
F13(♭9)
B♭maj 7
E♭13(♯11)
A7(♯9 ♯5)
E7(♯5 ♯9)
A13(♯11)
D13(♭9)
195
G9 6
D7(♯5 ♯9)
G13(♯11)
C13(♭9)
F9 6
B♭m9 6
Am11
D13
F13
A♭m9 6
Gm11
C13
E♭13


E7(♭5 ♭9)
E♭13(♯9 ♯11)
D7(♯5 ♯9)
Dm11
D7(♭5 ♭9)
D♭7(♯9 ♯11)
C7(♯5 ♯9)
Cm11
G13
Cmaj13
F13(♯11)
D9sus
F13
B♭maj13
E♭13(♯11)
C9sus
F13
E♭13
D9sus
C9sus


F13
D9SUS
E♭13
C9SUS


F13(♯11)
E♭13(♯11)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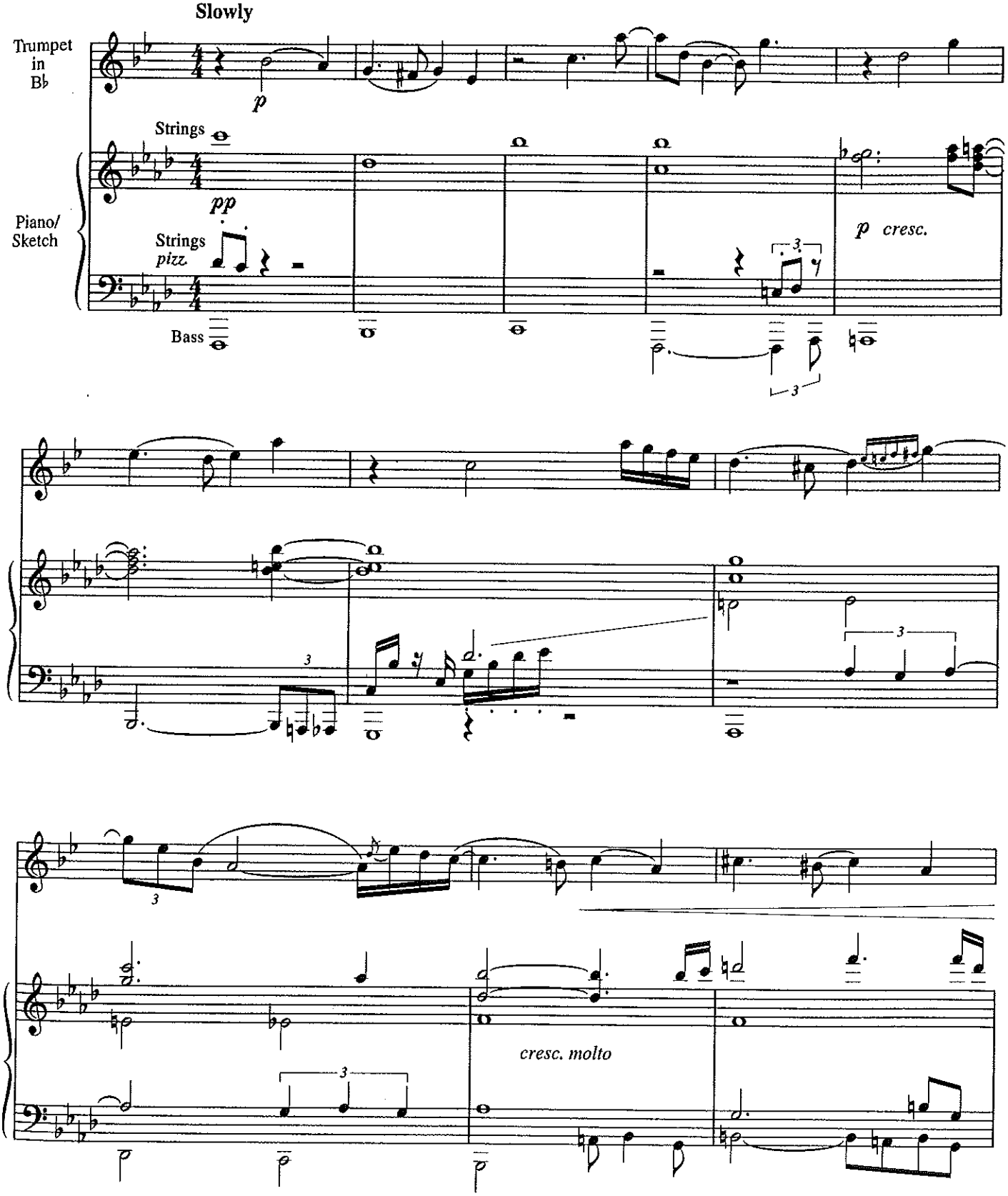
DJANGO

By
JOHN LEWIS



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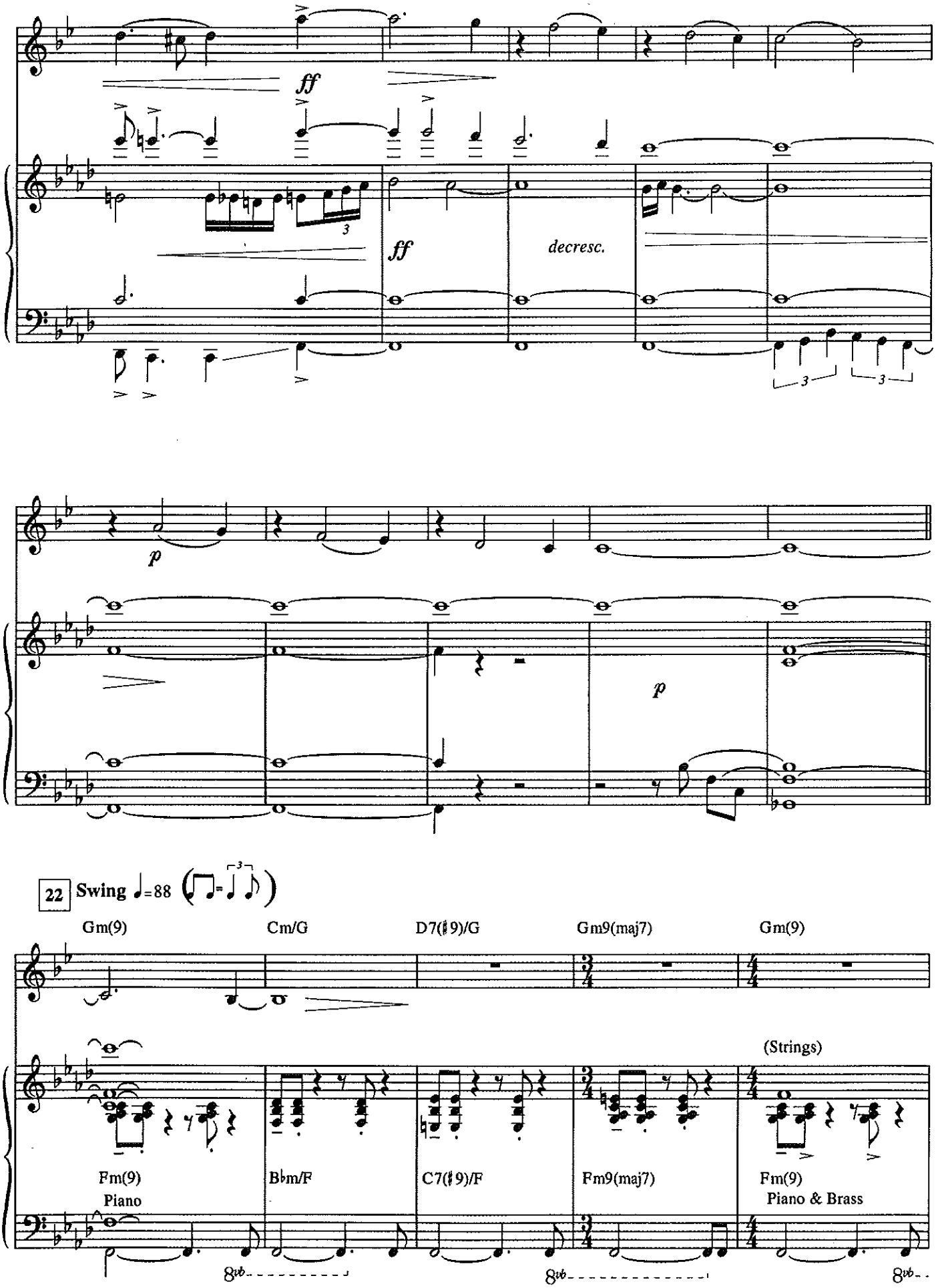
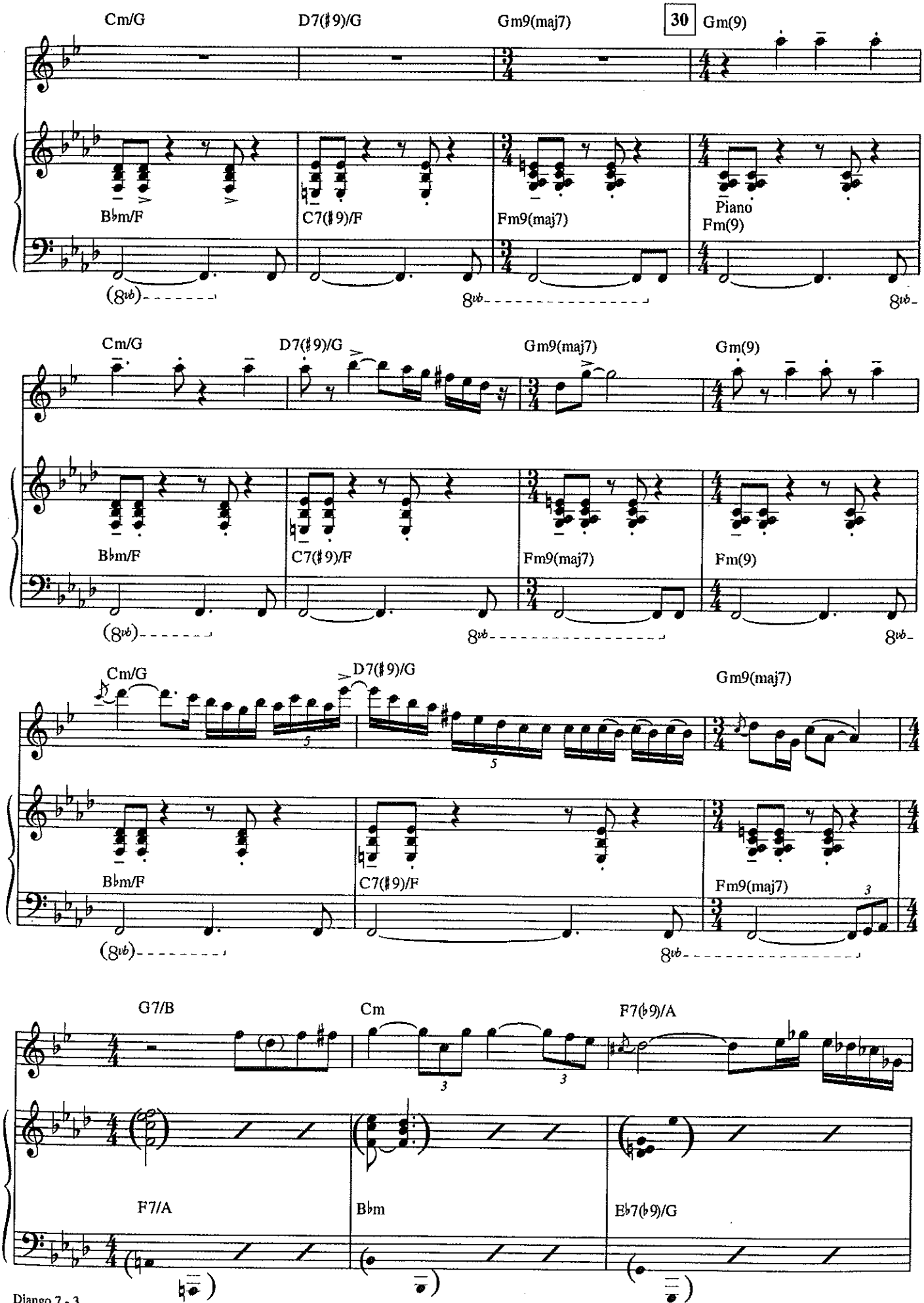
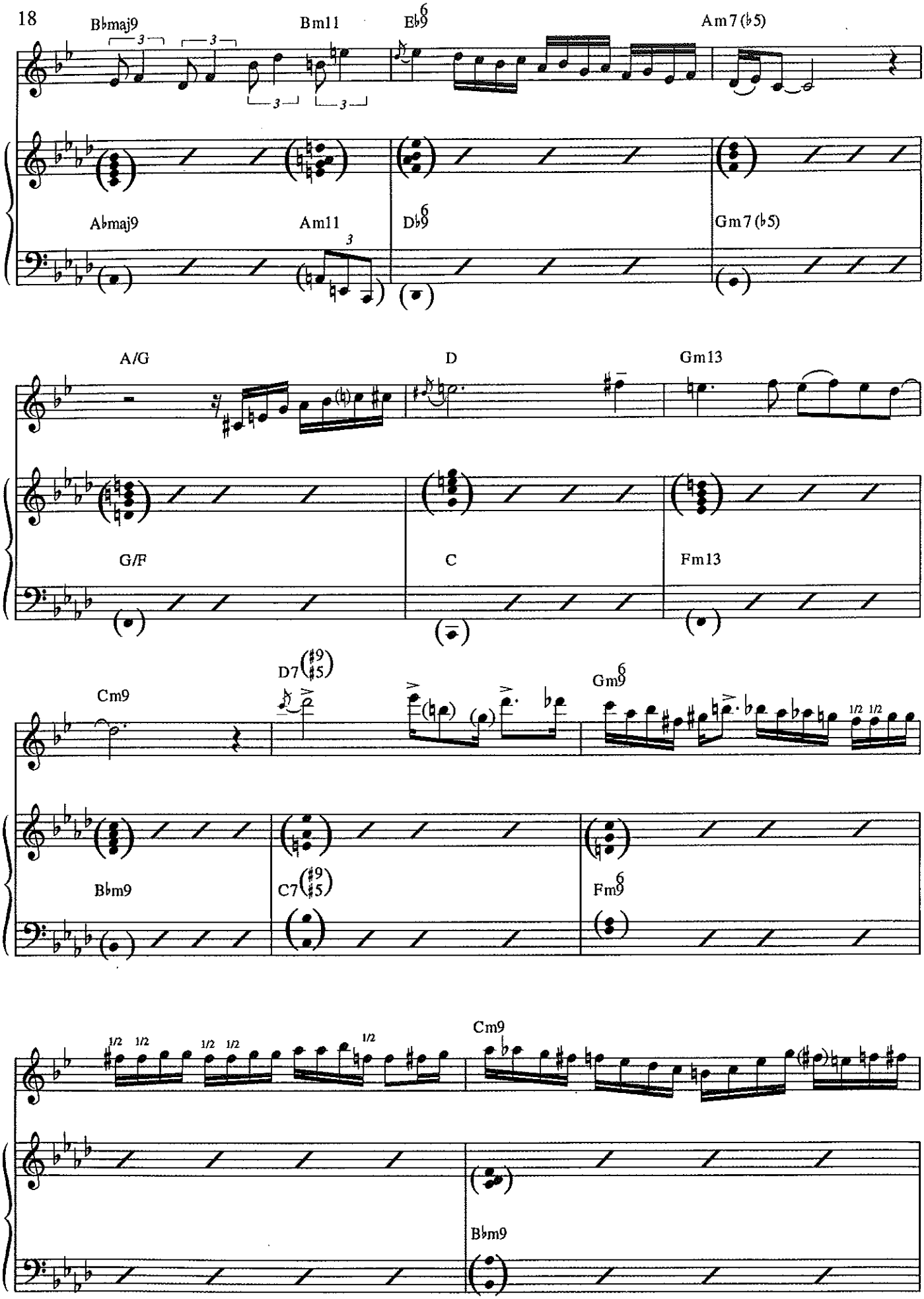
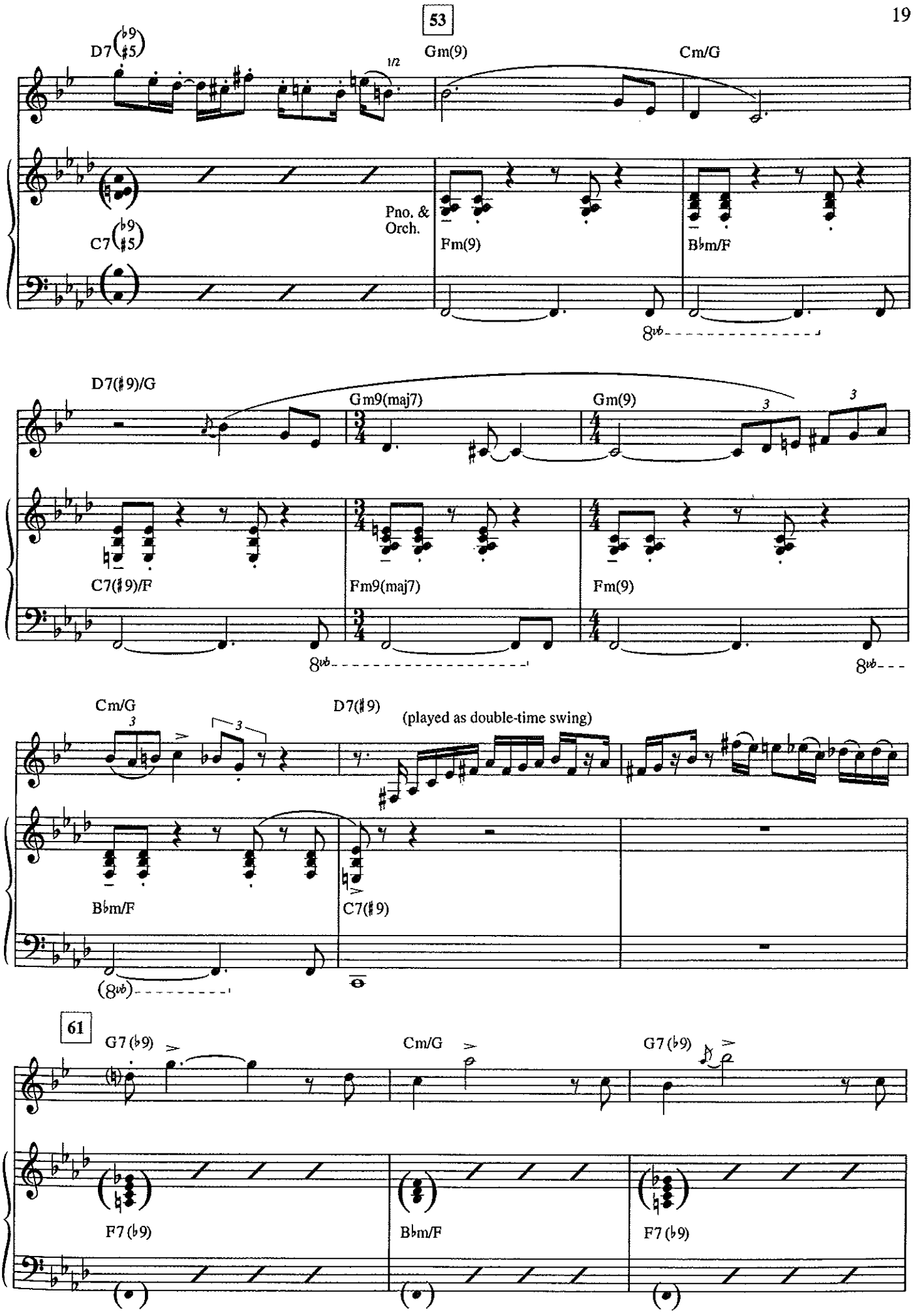
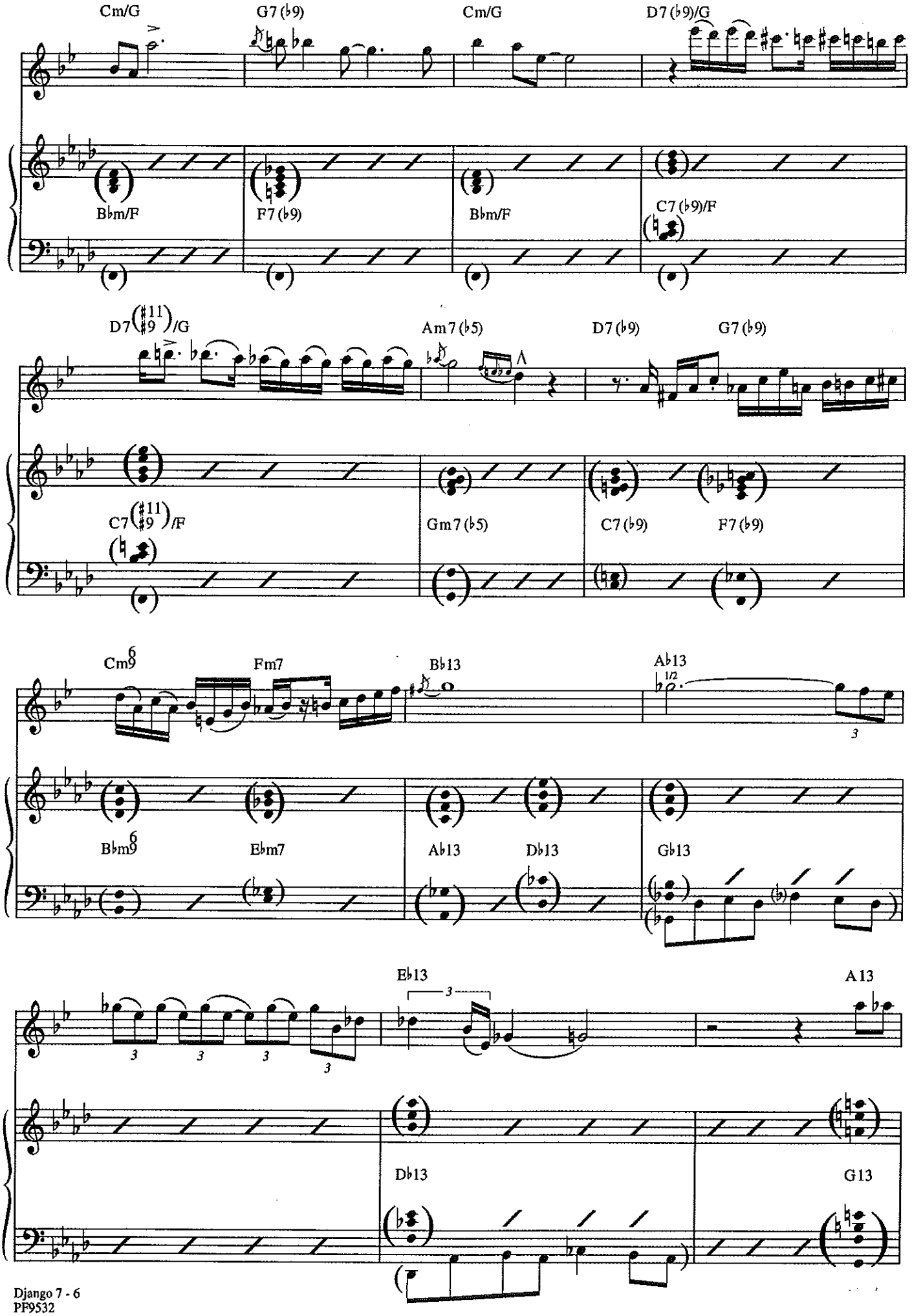
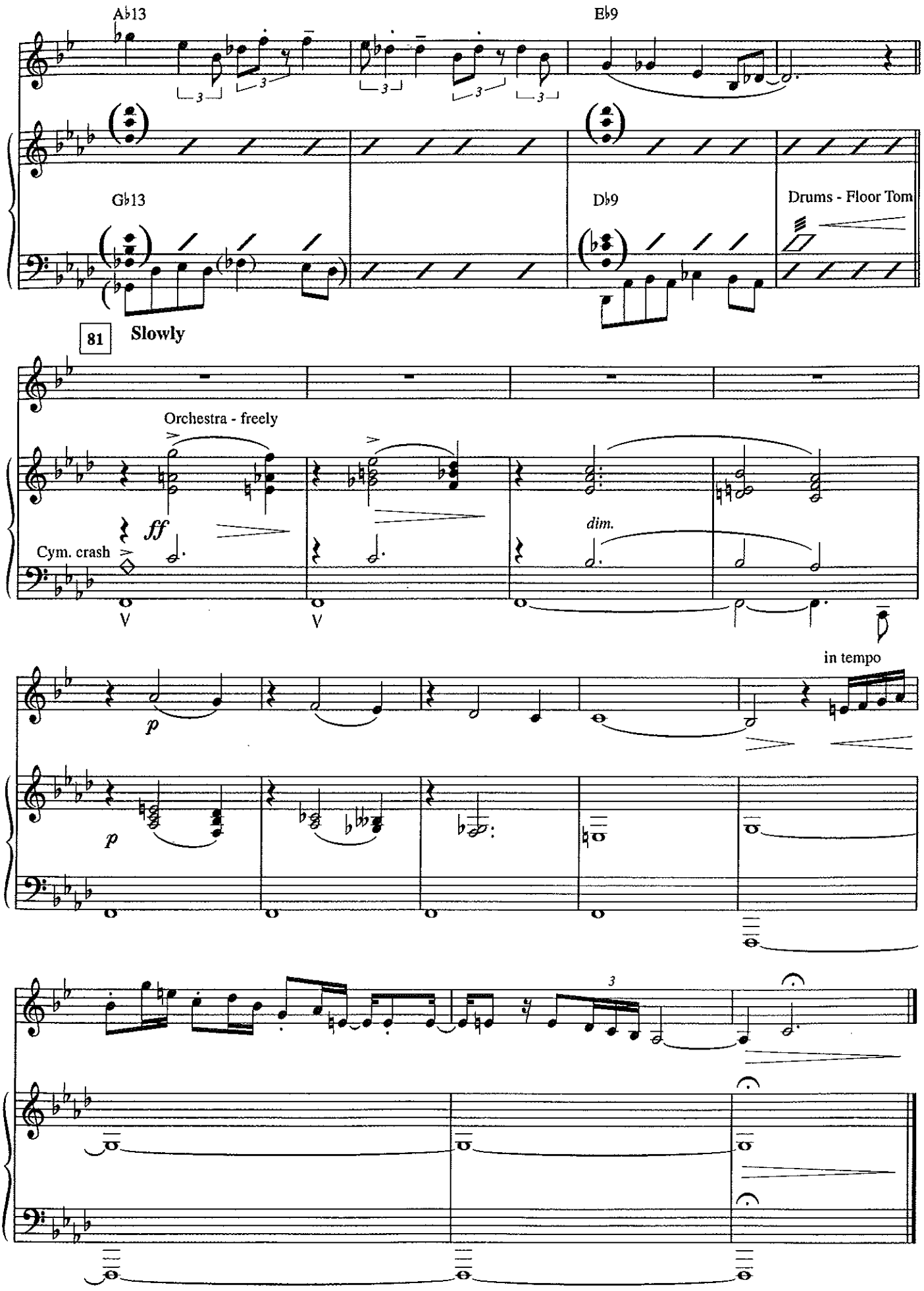

ff
ff
decresc.
p
p
22 Swing ♩=88
Gm(9)
Cm/G
D7(♯9)/G
Gm9(maj7)
Gm(9)
(Strings)
Fm(9)
Piano
B♭m/F
C7(♯9)/F
Fm9(maj7)
Fm(9)
Piano & Brass
8vb
8vb
8vb


Cm/G
D7(♯9)/G
Gm9(maj7)
30
Gm(9)
B♭m/F
C7(♯9)/F
Fm9(maj7)
Piano
Fm(9)
(8vb)
8vb
Cm/G
D7(♯9)/G
Gm9(maj7)
Gm(9)
B♭m/F
C7(♯9)/F
Fm9(maj7)
Fm(9)
(8vb)
8vb
Cm/G
D7(♯9)/G
Gm9(maj7)
B♭m/F
C7(♯9)/F
Fm9(maj7)
(8vb)
8vb
G7/B
Cm
F7(♭9)/A
F7/A
B♭m
E♭7(♭9)/G


18
B♭maj9
Bm11
E♭6
Am7(♭5)
A♭maj9
Am11
D♭6
Gm7(♭5)
A/G
D
Gm13
G/F
C
Fm13
Cm9
D7(♯9 ♯5)
Gm9 6
B♭m9
C7(♯9 ♯5)
Fm9 6
Cm9
B♭m9

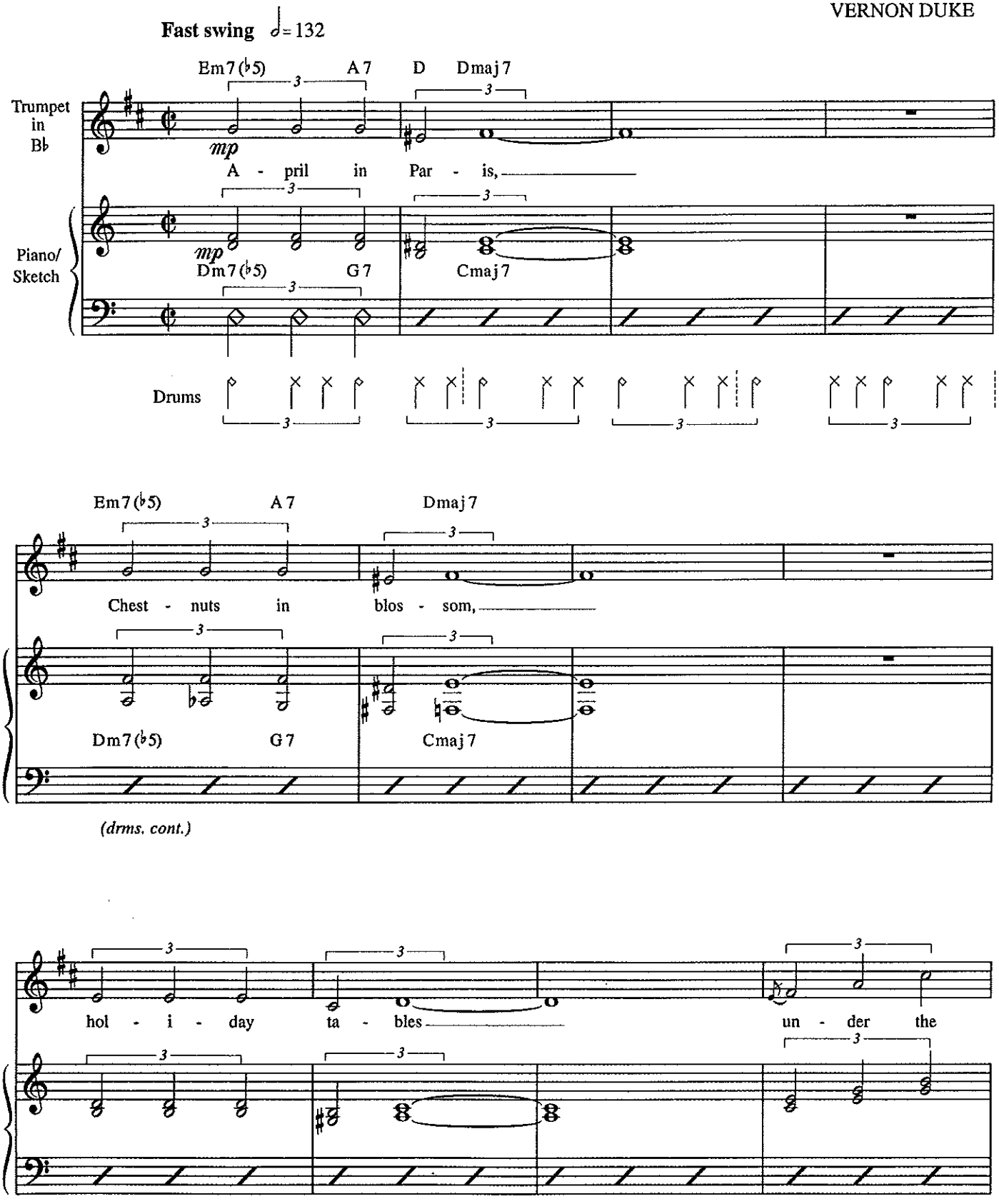

53
D7(♭9 ♯5)
1/2
Gm(9)
Cm/G
Pno. & Orch.
C7(♭9 ♯5)
Fm(9)
B♭m/F
8vb
D7(♯9)/G
Gm9(maj7)
Gm(9)
3
C7(♯9)/F
Fm9(maj7)
Fm(9)
8vb
Cm/G
D7(♯9)
(played as double-time swing)
B♭m/F
C7(♯9)
(8vb)
61
G7 (♭9)
Cm/G
G7 (♭9)
F7 (♭9)
B♭m/F
F7 (♭9)


Cm/G
G7 (♭9)
Cm/G
D7 (♭9)/G
B♭m/F
F7 (♭9)
B♭m/F
C7 (♭9)/F
D7 (♯11 ♯9)/G
Am7 (♭5)
D7 (♭9)
G7 (♭9)
C7 (♯11 ♯9)/F
Gm7 (♭5)
C7 (♭9)
F7 (♭9)
Cm9
Fm7
B♭13
A♭13
B♭m9
E♭m7
A♭13
D♭13
G♭13
E♭13
A13
D♭13
G13


Ab13
Eb9
Gb13
Db9
Drums - Floor Tom
81
Slowly
Orchestra - freely
ff
Cym. crash
dim.
in tempo
p
p

APRIL IN PARIS

By
VERNON DUKE



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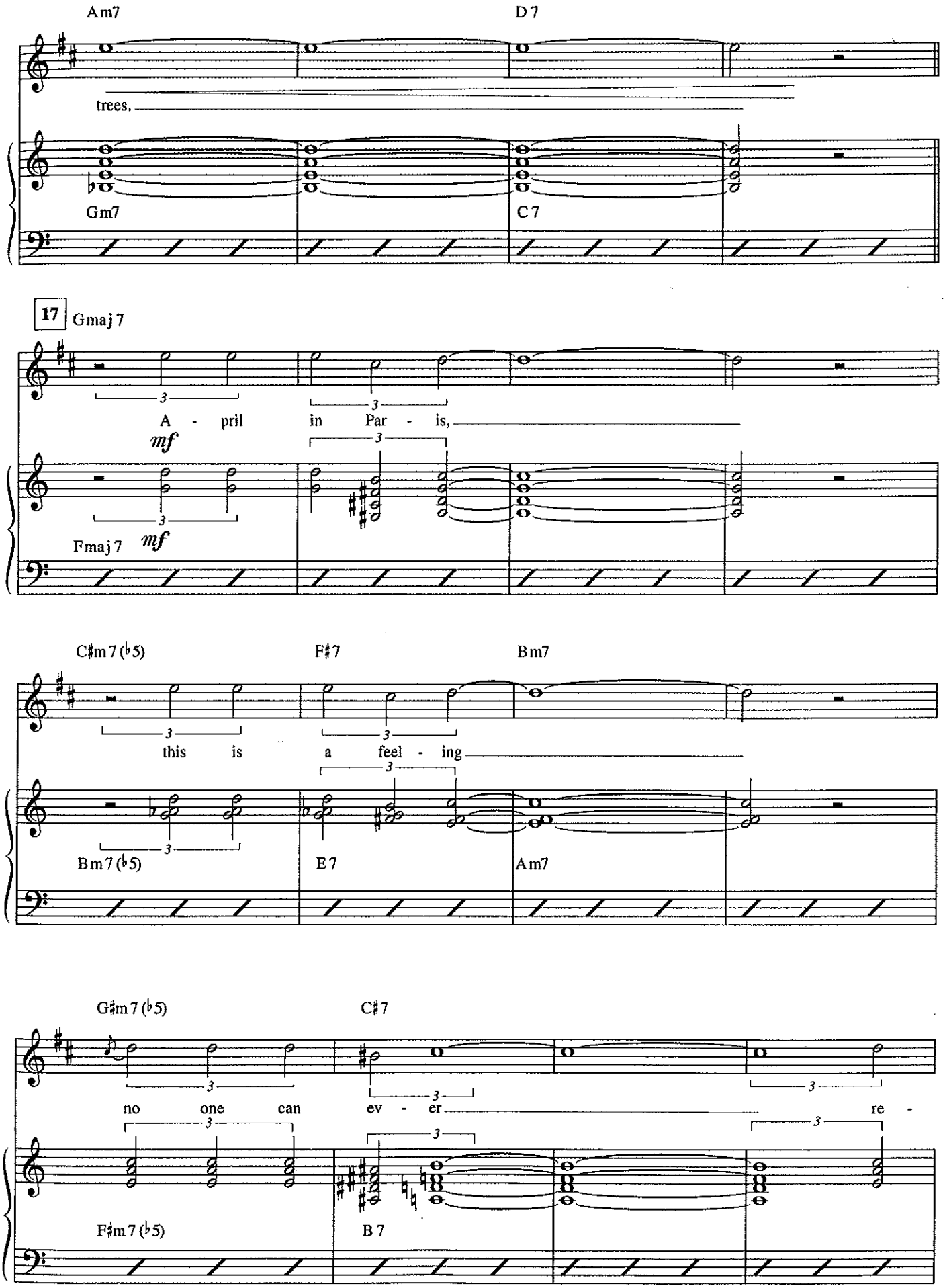
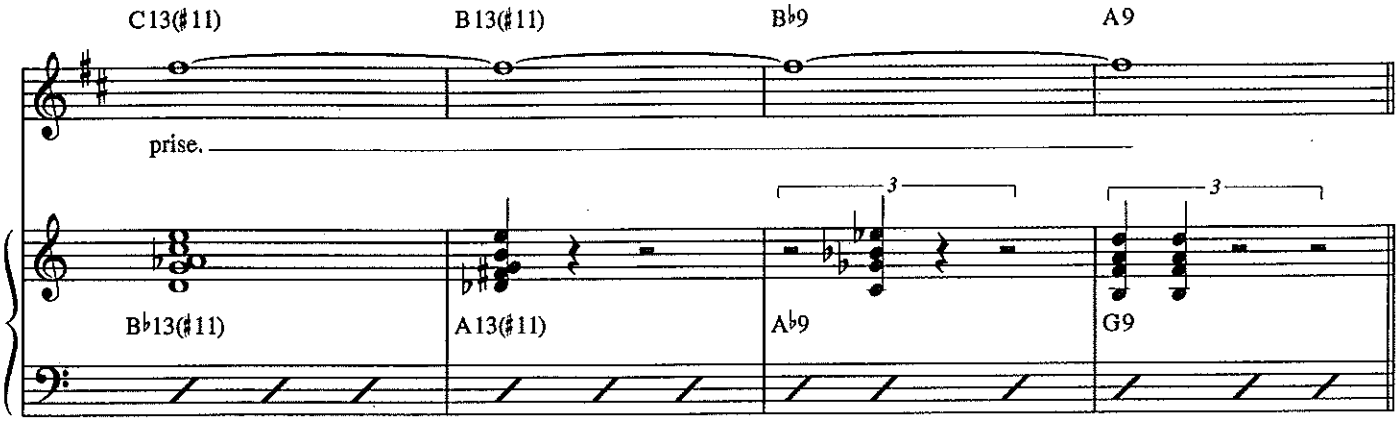
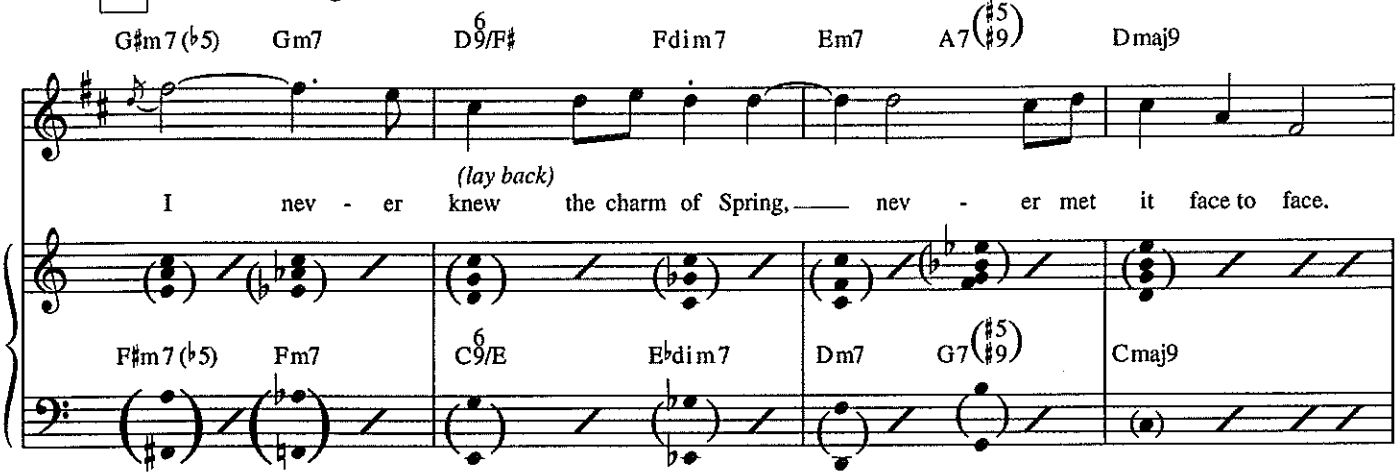
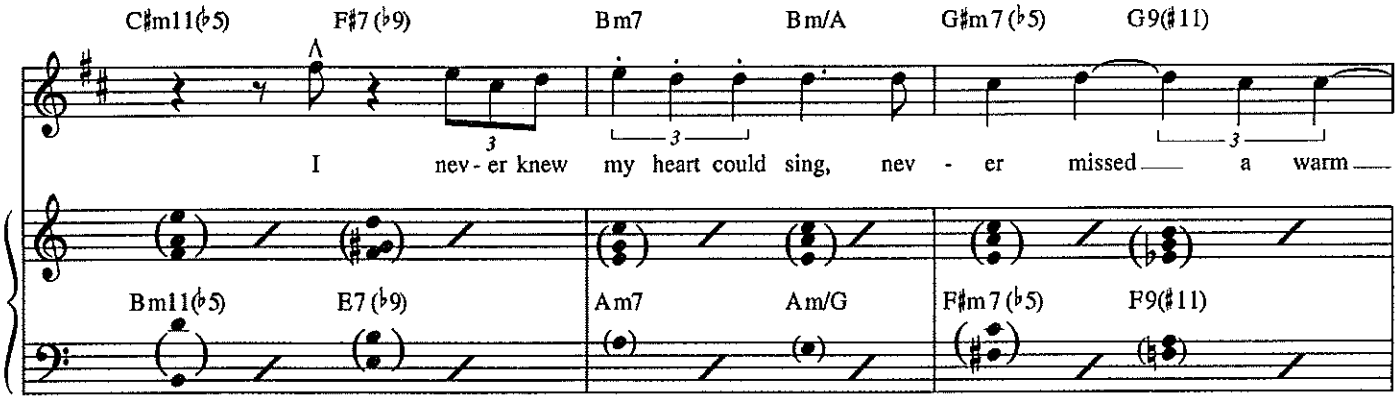

Am7
D7
trees,
Gm7
C7
17
Gmaj7
A - pril in Par - is,
mf
mf
Fmaj7
C♯m7(♭5)
F♯7
Bm7
this is a feel - ing
Bm7(♭5)
E7
Am7
G♯m7(♭5)
C♯7
no one can ev - er re -
F♯m7(♭5)
B7

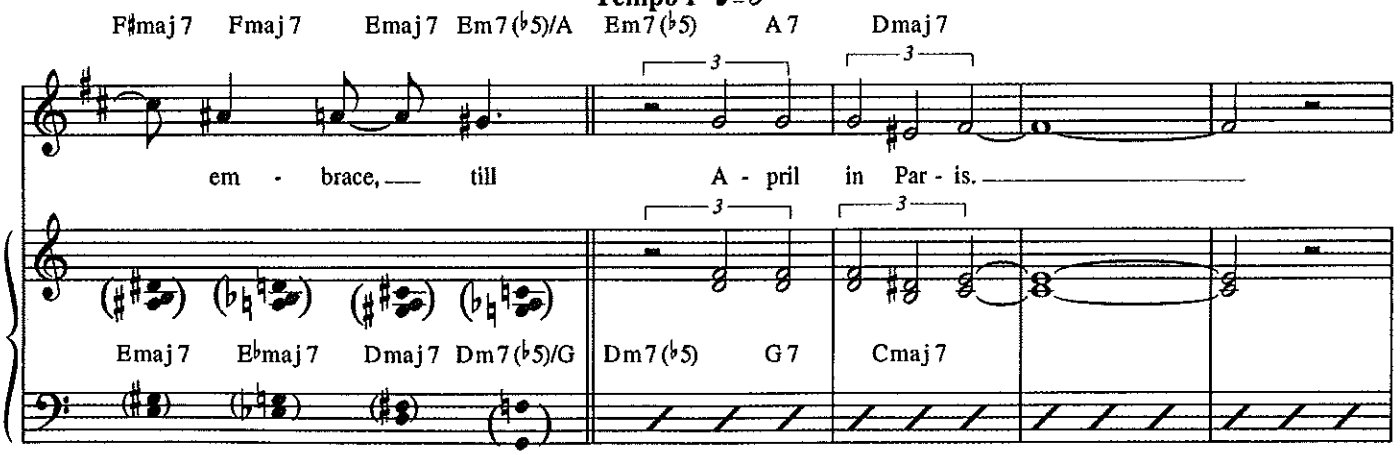


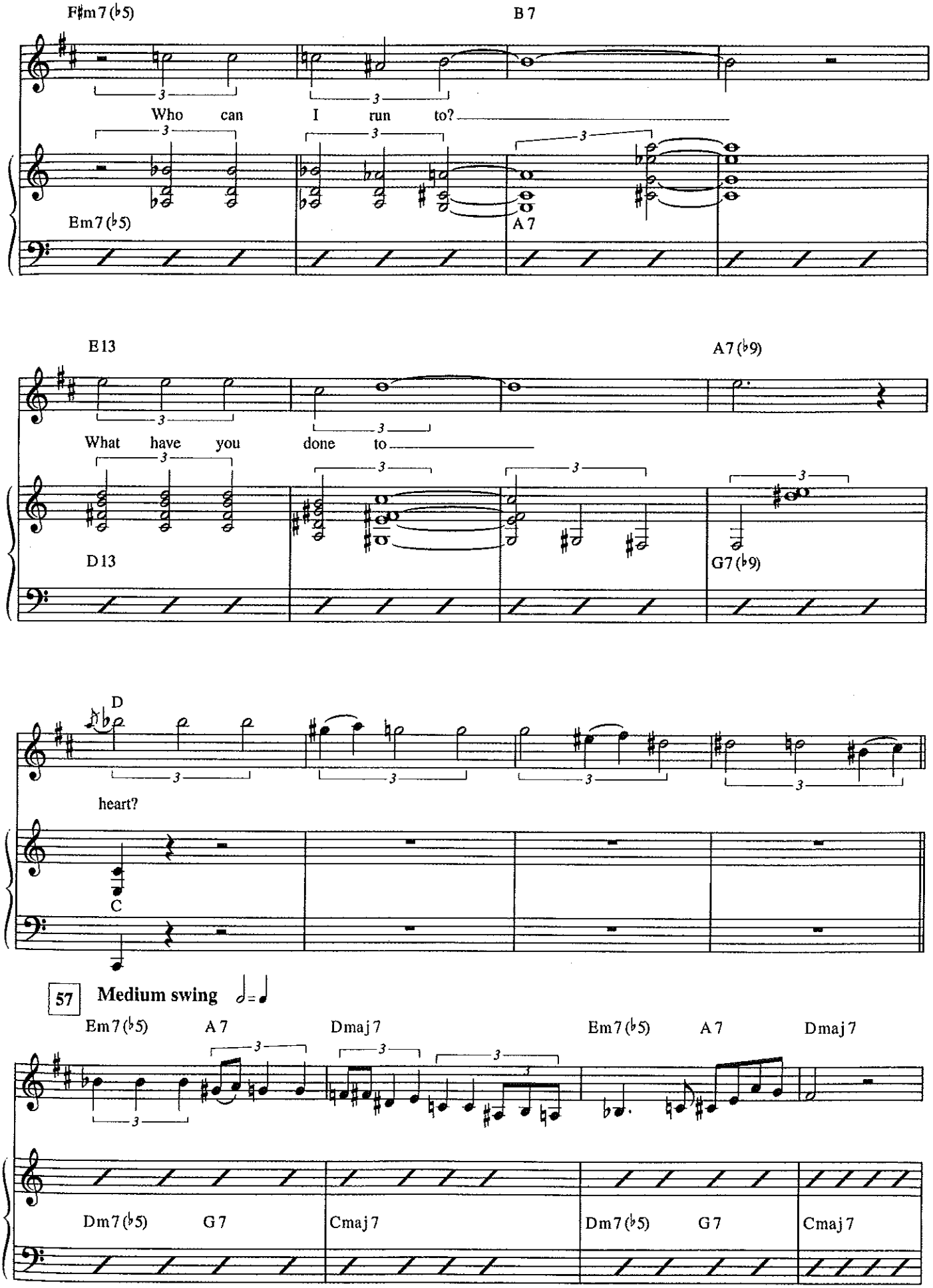
33 **Medium swing-halftime**

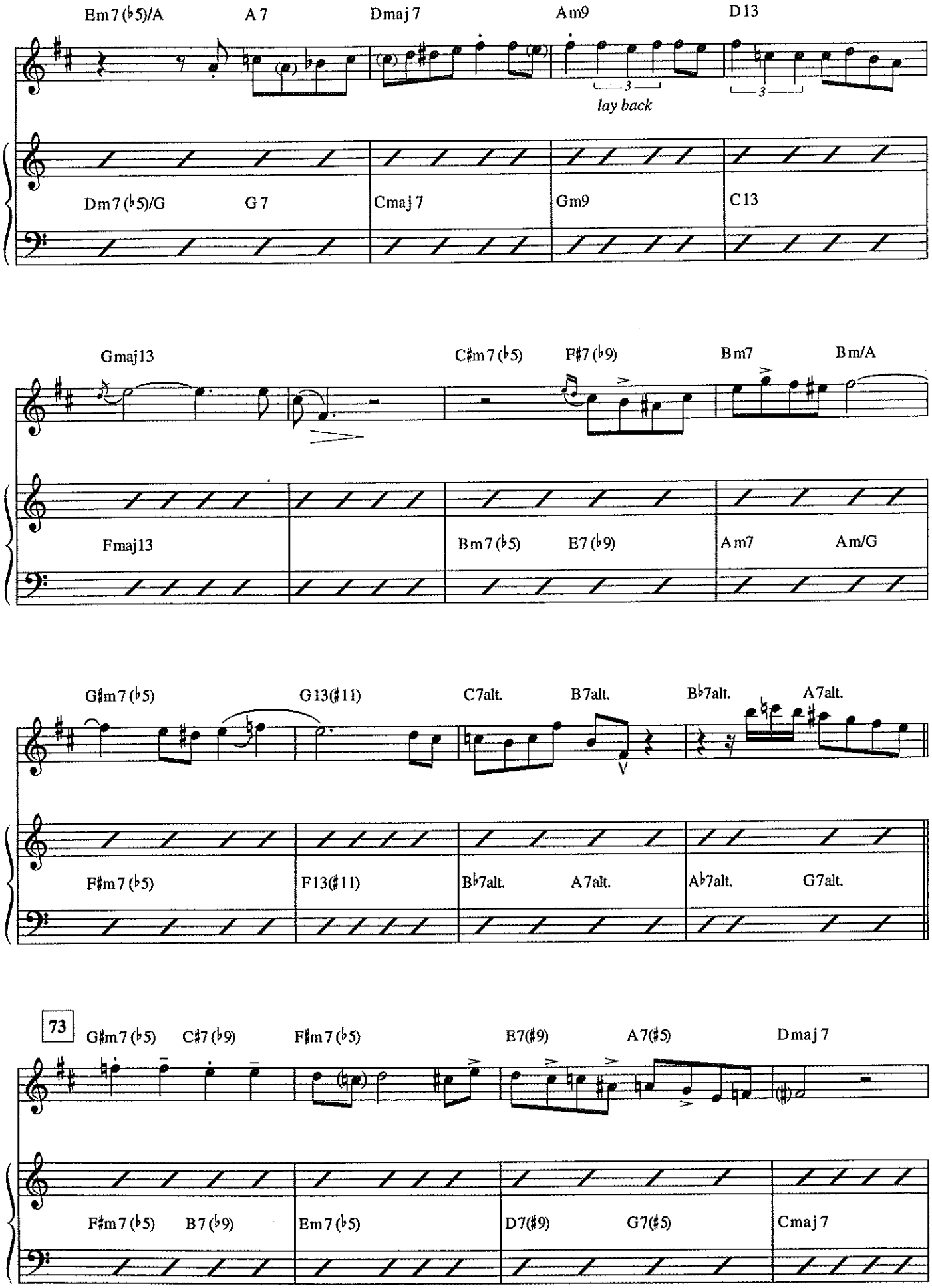


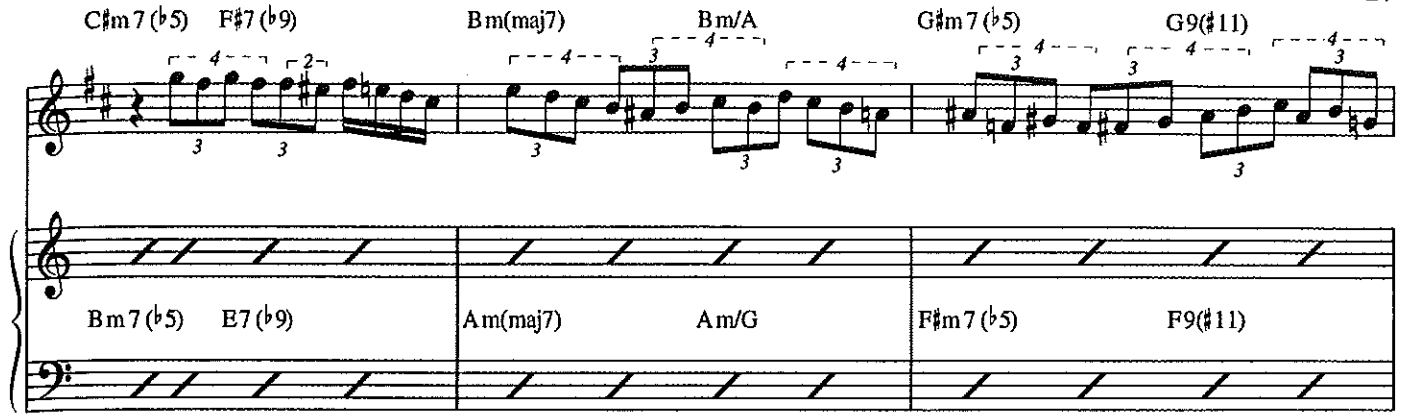


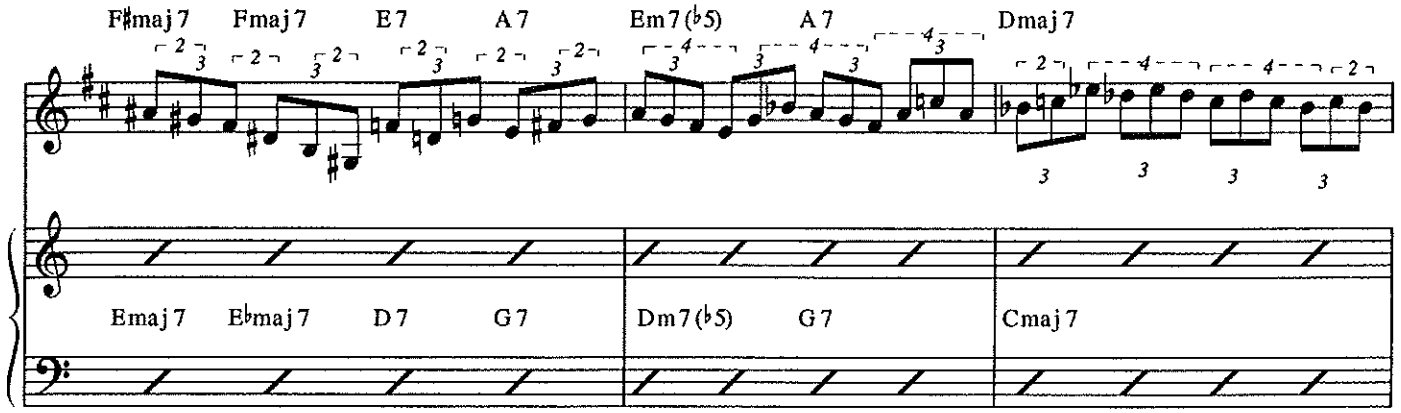
Tempo I ♩=♩

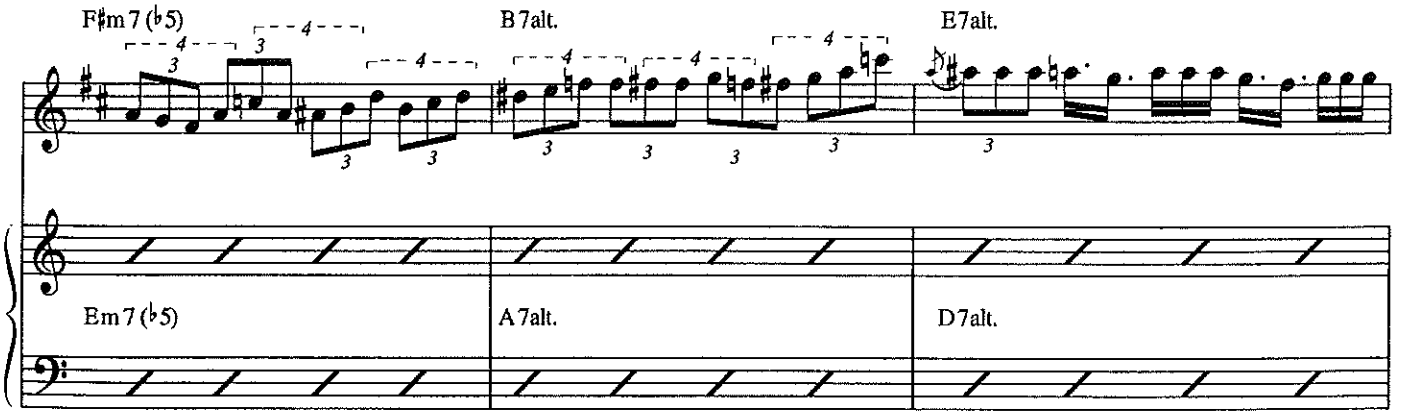


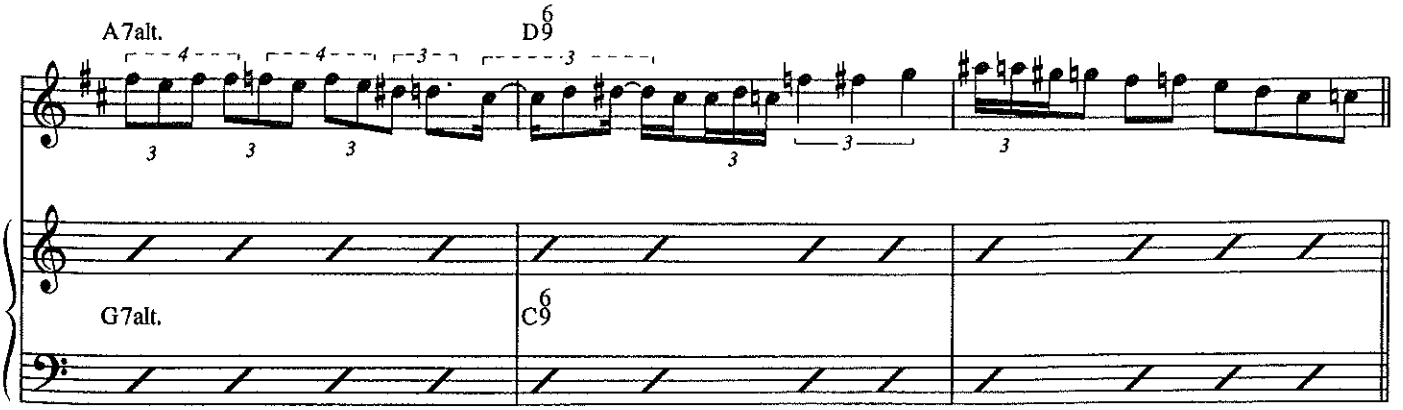

F♯m7(♭5)
B7
Who can I run to?
Em7(♭5)
A7
E13
A7(♭9)
What have you done to
D13
G7(♭9)
D
heart?
C
57
Medium swing
Em7(♭5)
A7
Dmaj7
Em7(♭5)
A7
Dmaj7
Dm7(♭5)
G7
Cmaj7
Dm7(♭5)
G7
Cmaj7

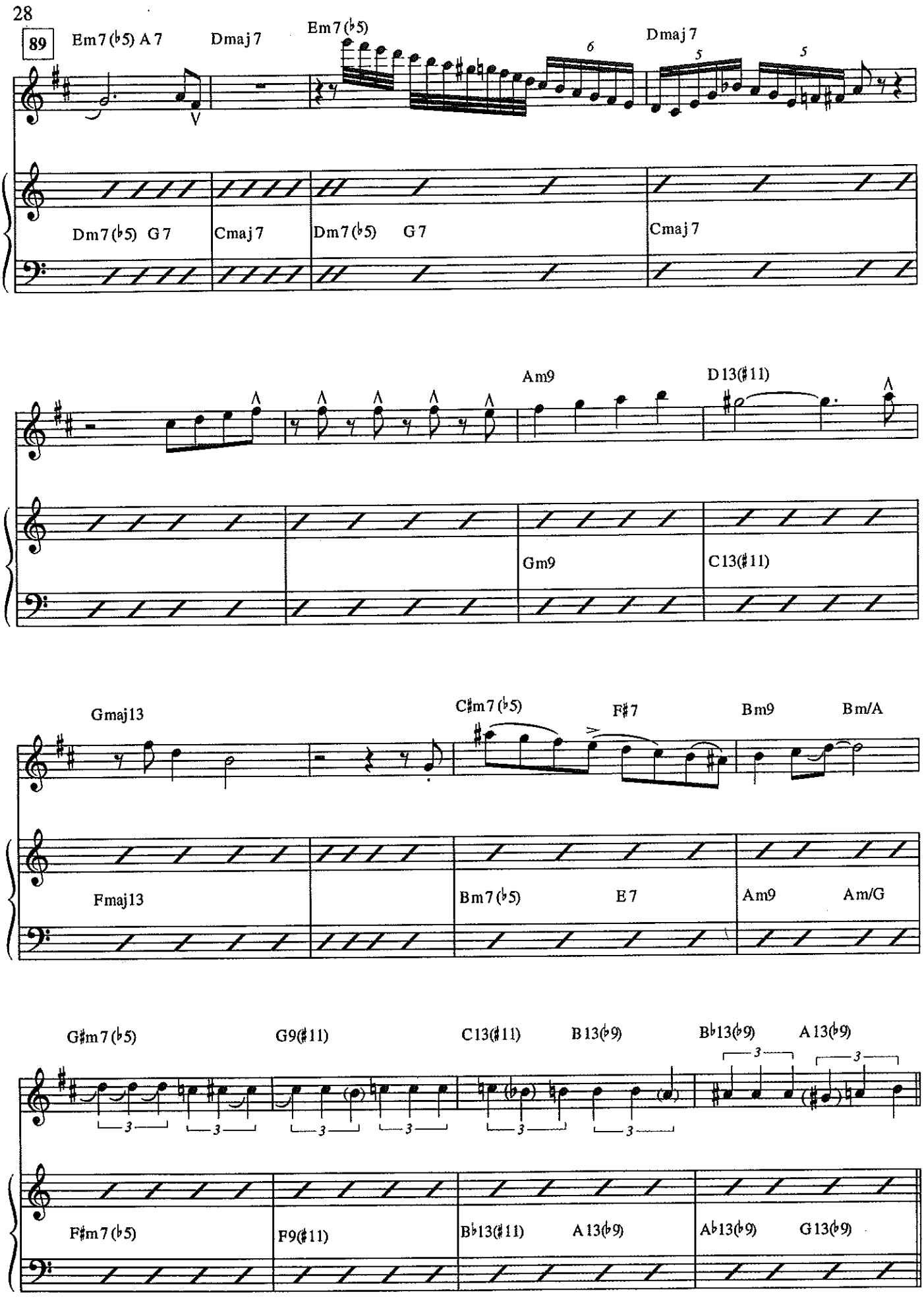

Em7(♭5)/A
A7
Dmaj7
Am9
D13
3
lay back
3
Dm7(♭5)/G
G7
Cmaj7
Gm9
C13
Gmaj13
C♯m7(♭5)
F♯7(♭9)
Bm7
Bm/A
Fmaj13
Bm7(♭5)
E7(♭9)
Am7
Am/G
G♯m7(♭5)
G13(♯11)
C7alt.
B7alt.
B♭7alt.
A7alt.
F♯m7(♭5)
F13(♯11)
B♭7alt.
A7alt.
A♭7alt.
G7alt.
73
G♯m7(♭5)
C♯7(♭9)
F♯m7(♭5)
E7(♯9)
A7(♯5)
Dmaj7
F♯m7(♭5)
B7(♭9)
Em7(♭5)
D7(♯9)
G7(♯5)
Cmaj7

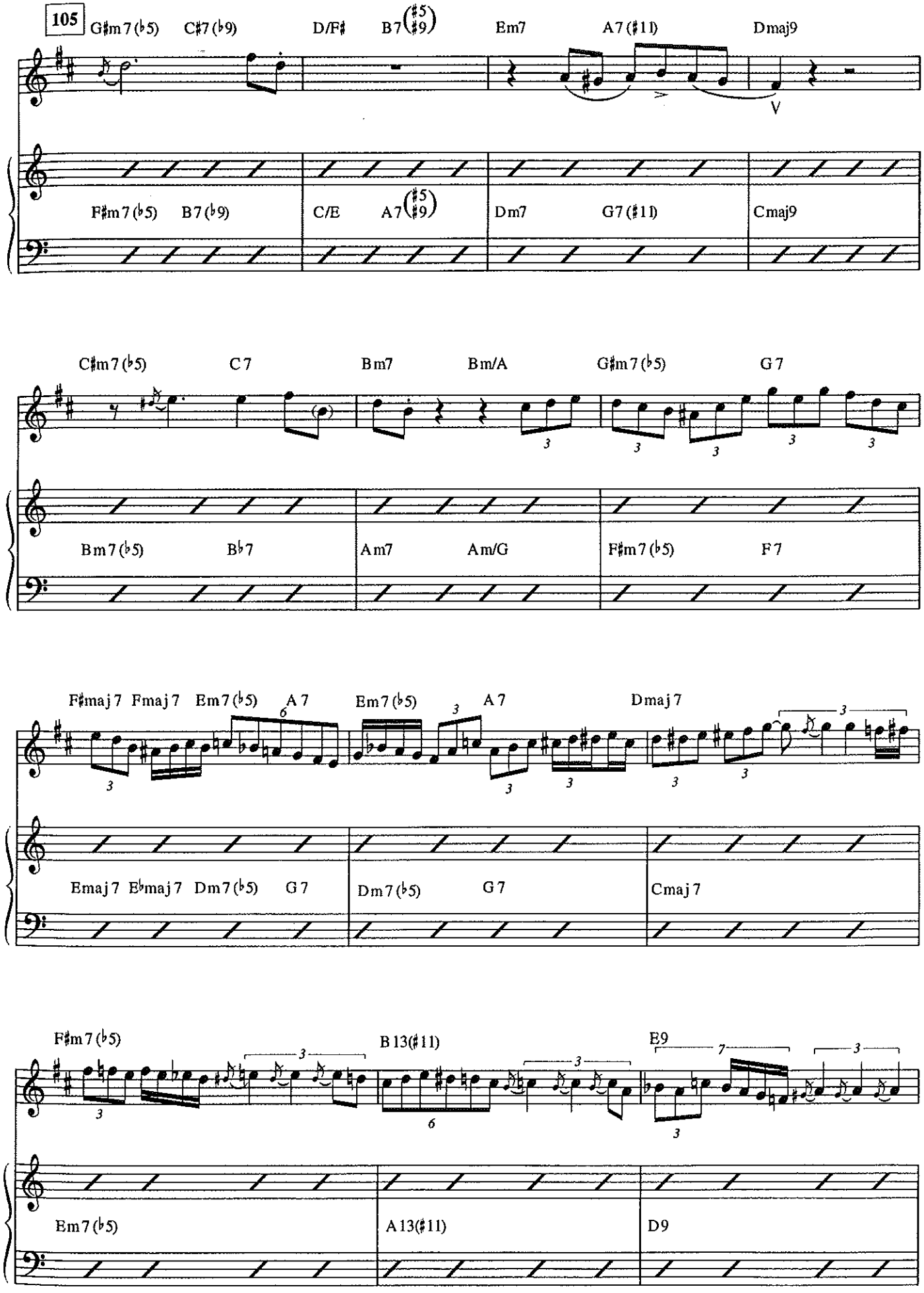

C♯m7(♭5) F♯7(♭9) Bm(maj7) Bm/A G♯m7(♭5) G9(♯11)
Bm7(♭5) E7(♭9) Am(maj7) Am/G F♯m7(♭5) F9(♯11)

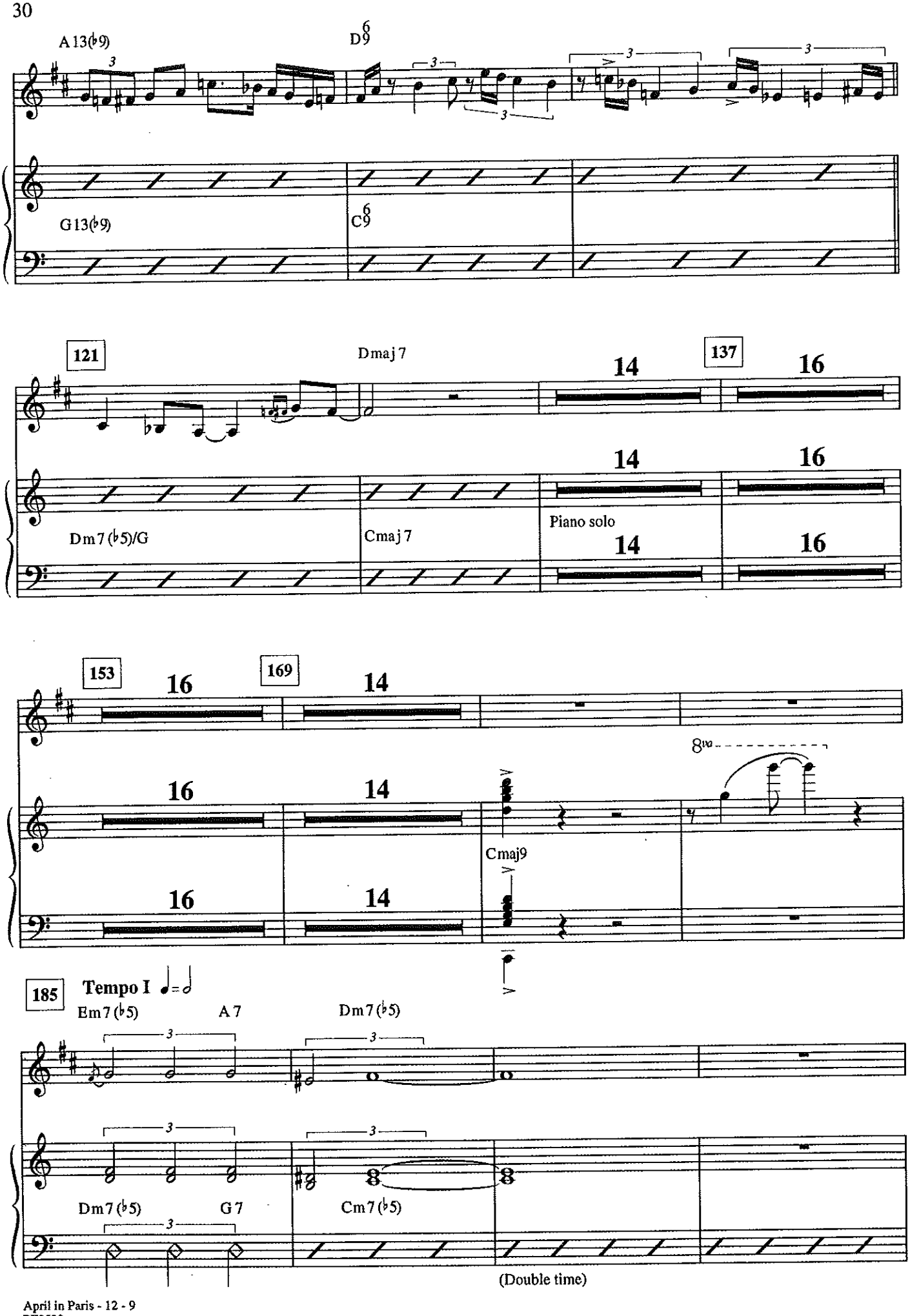

F♯maj7 Fmaj7 E7 A7 Em7(♭5) A7 Dmaj7
Emaj7 E♭maj7 D7 G7 Dm7(♭5) G7 Cmaj7

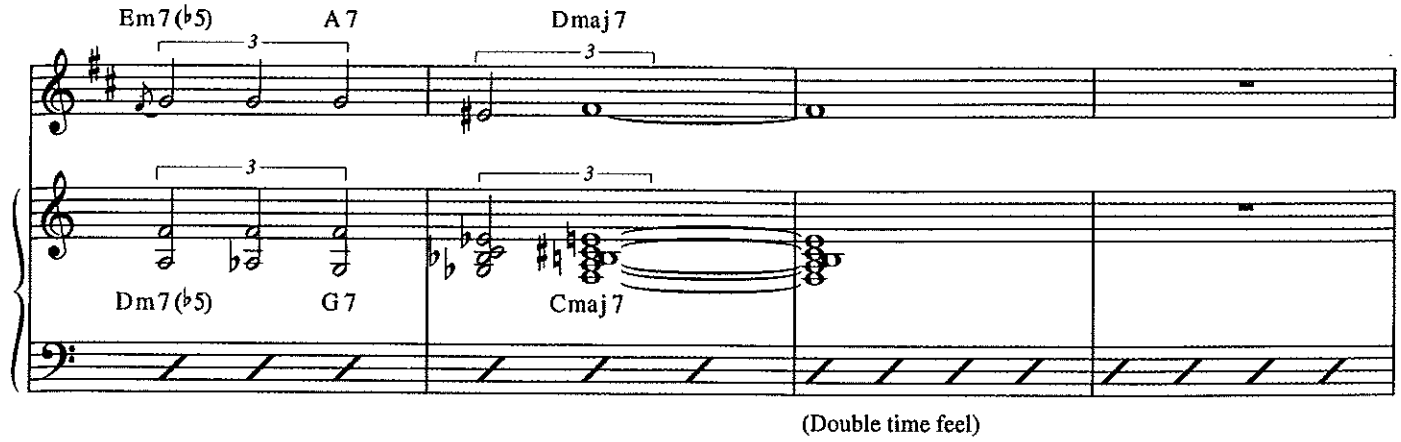

F♯m7(♭5) B7alt. E7alt.
Em7(♭5) A7alt. D7alt.


A7alt. D9 6
G7alt. C9 6

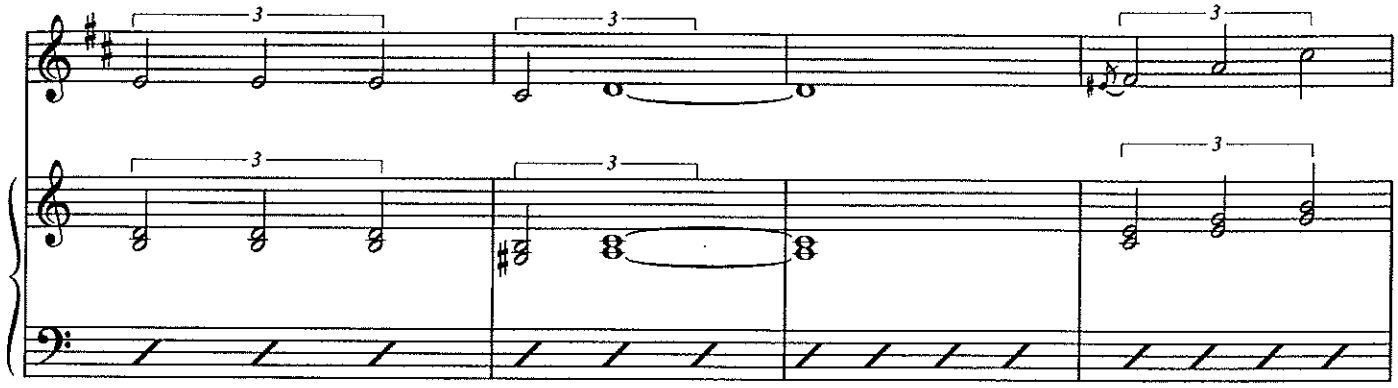

89
Em7(♭5) A7
Dmaj7
Em7(♭5)
Dmaj7
Dm7(♭5) G7
Cmaj7
Dm7(♭5) G7
Cmaj7
Am9
D13(♯11)
Gm9
C13(♯11)
Gmaj13
C♯m7(♭5)
F♯7
Bm9
Bm/A
Fmaj13
Bm7(♭5)
E7
Am9
Am/G
G♯m7(♭5)
G9(♯11)
C13(♯11)
B13(♭9)
B♭13(♭9)
A13(♭9)
F♯m7(♭5)
F9(♯11)
B♭13(♯11)
A13(♭9)
A♭13(♭9)
G13(♭9)


105
G♯m7(♭5) C♯7(♭9) D/F♯ B7(♯5 ♯9) Em7 A7(♯11) Dmaj9
V
F♯m7(♭5) B7(♭9) C/E A7(♯5 ♯9) Dm7 G7(♯11) Cmaj9
C♯m7(♭5) C7 Bm7 Bm/A G♯m7(♭5) G7
Bm7(♭5) B♭7 Am7 Am/G F♯m7(♭5) F7
F♯maj7 Fmaj7 Em7(♭5) A7 Em7(♭5) A7 Dmaj7
Emaj7 E♭maj7 Dm7(♭5) G7 Dm7(♭5) G7 Cmaj7
F♯m7(♭5) B13(♯11) E9
Em7(♭5) A13(♯11) D9

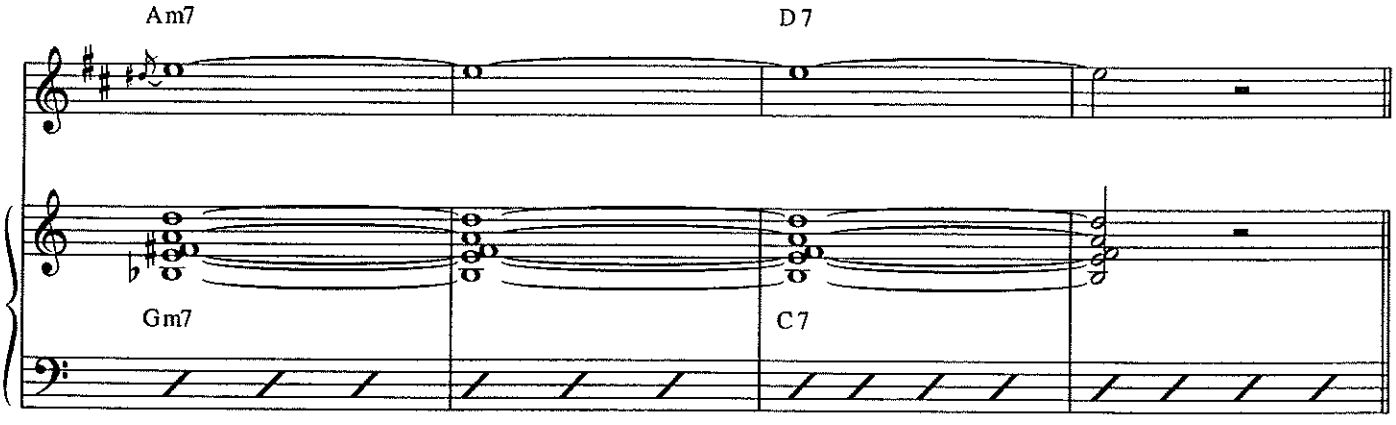

A13(♭9)
D6/9
G13(♭9)
C6/9
121
Dmaj7
137
Dm7(♭5)/G
Cmaj7
Piano solo
153
169
8va
Cmaj9
185
Tempo I ♩=♩
Em7(♭5)
A7
Dm7(♭5)
Dm7(♭5)
G7
Cm7(♭5)
(Double time)



(Double time feel)

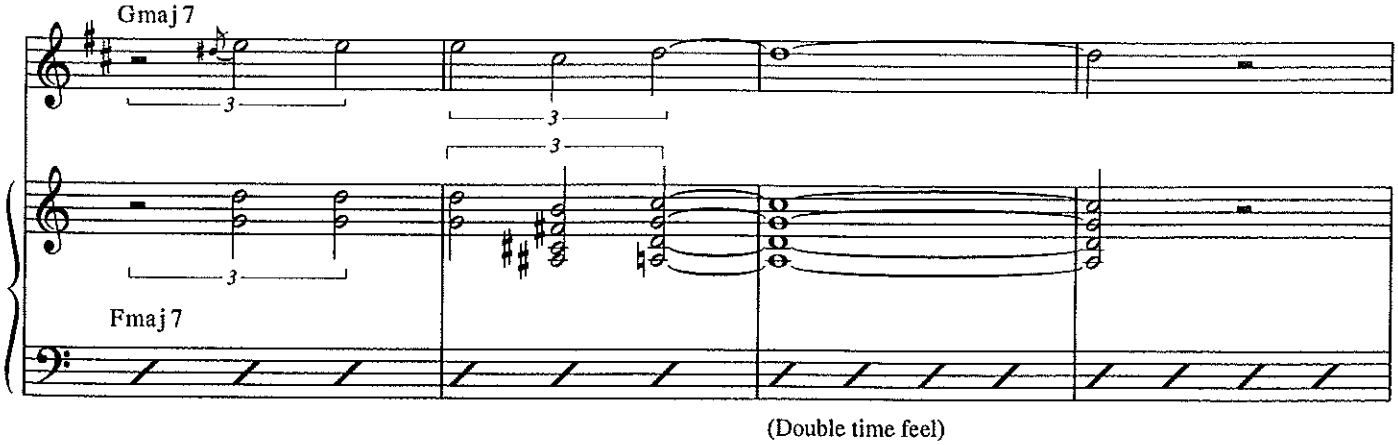


(Double time feel)

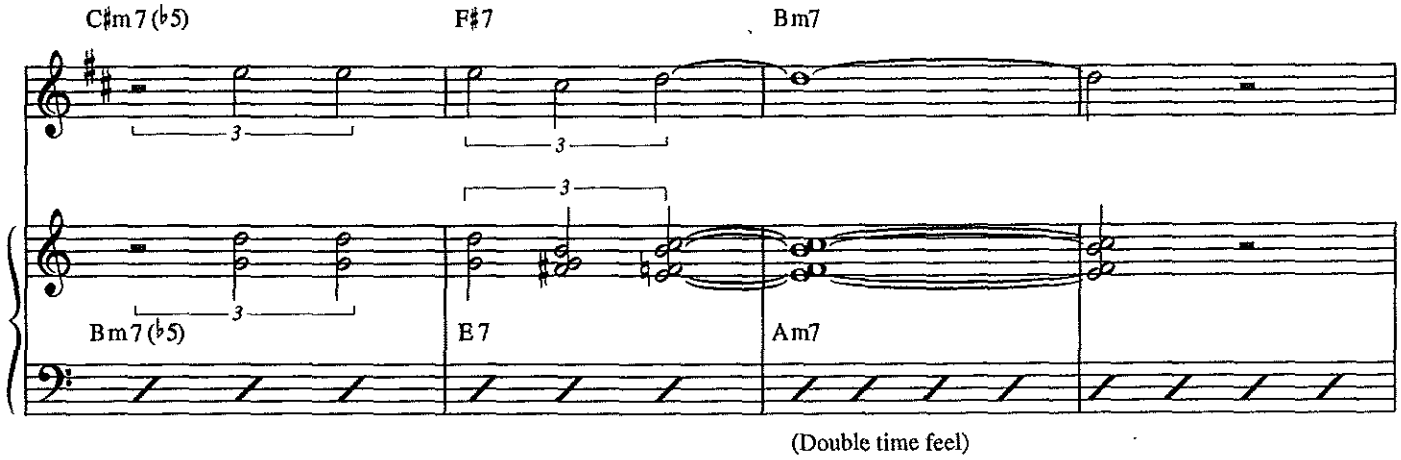


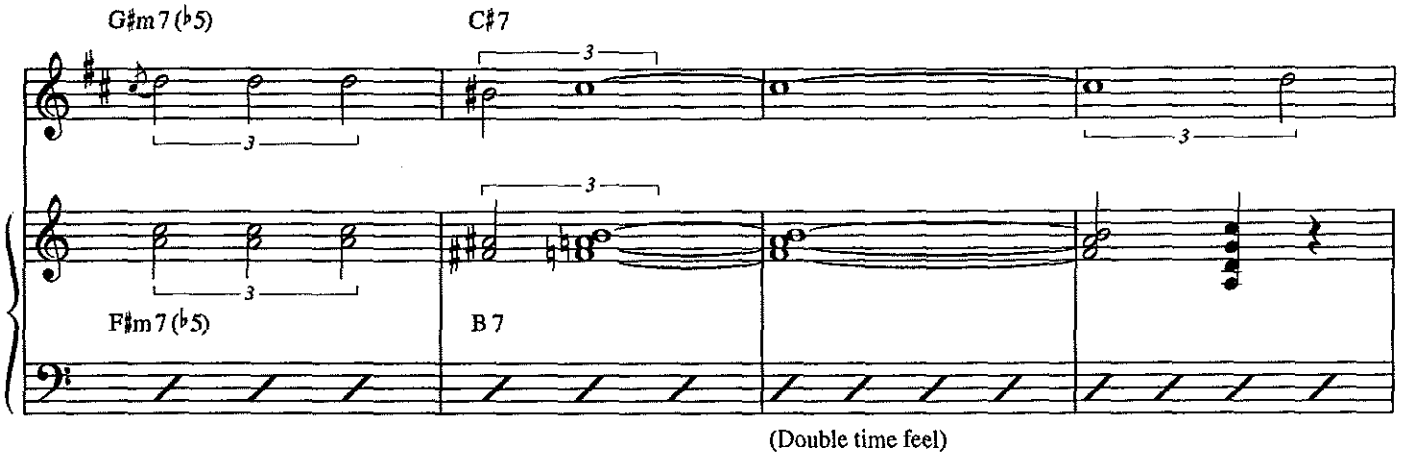
(Double time feel)

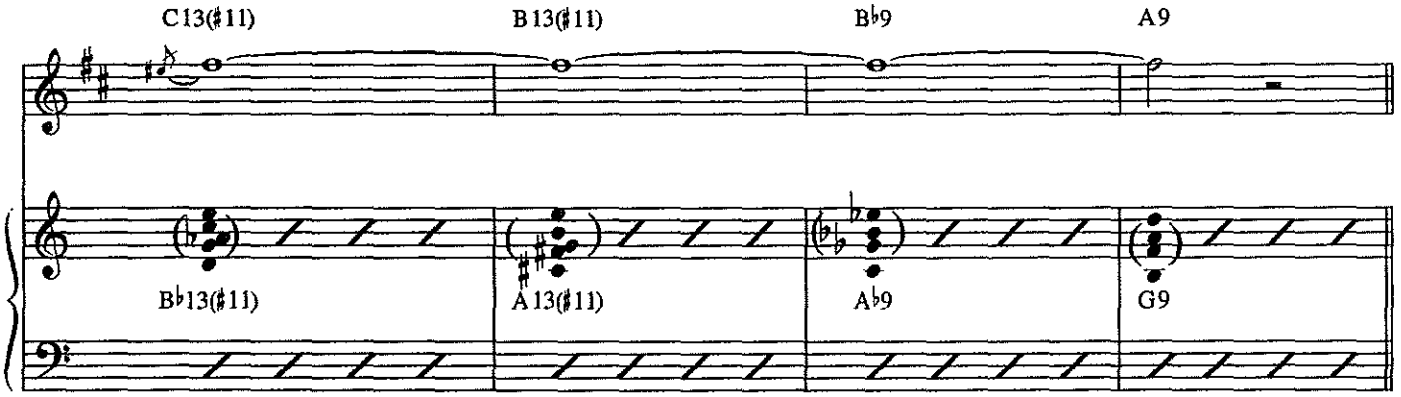
201

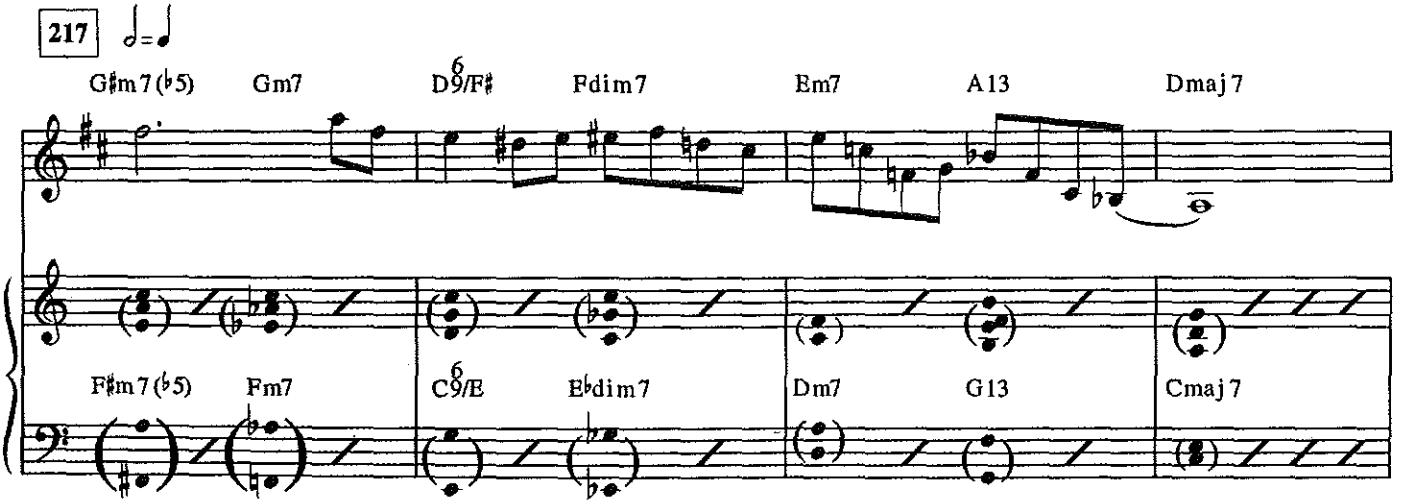


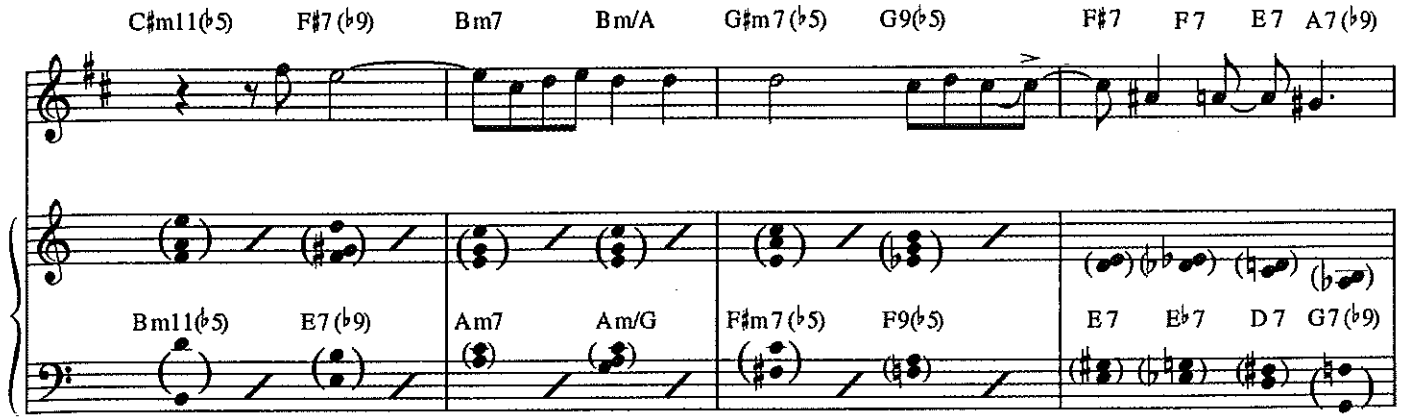
(Double time feel)

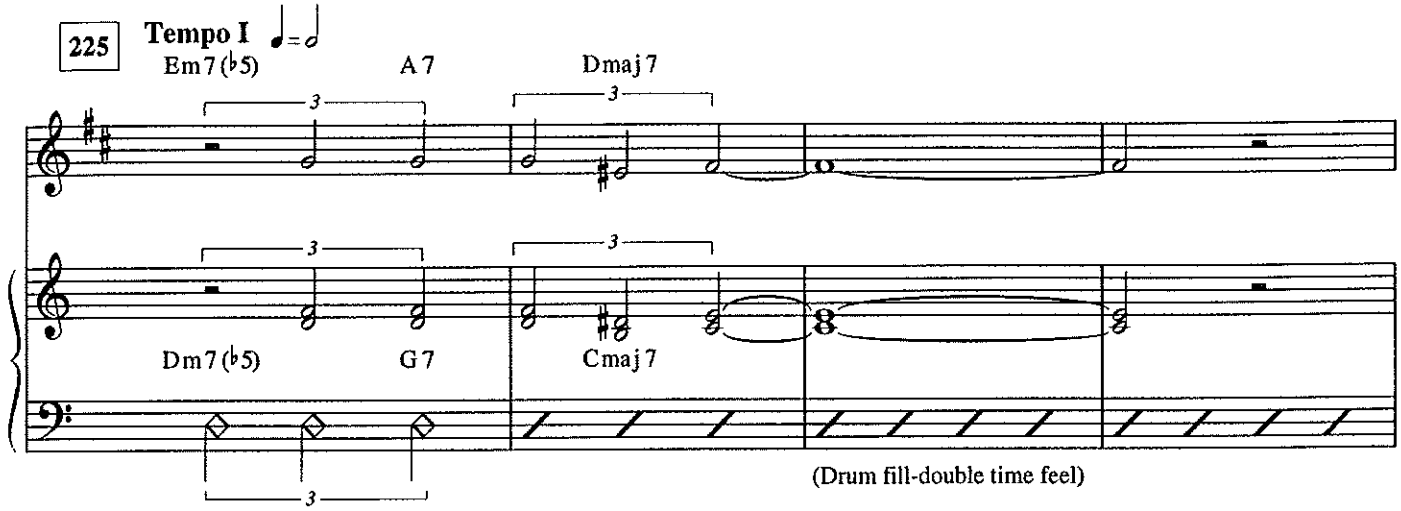

C♯m7(♭5)
F♯7
Bm7
Bm7(♭5)
E7
Am7
(Double time feel)

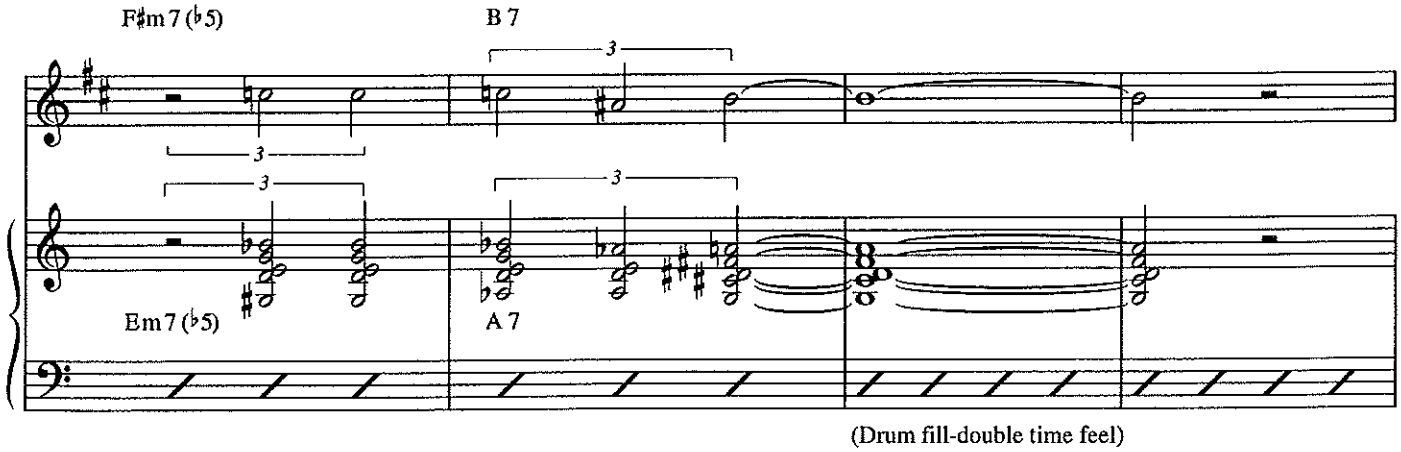

G♯m7(♭5)
C♯7
F♯m7(♭5)
B7
(Double time feel)

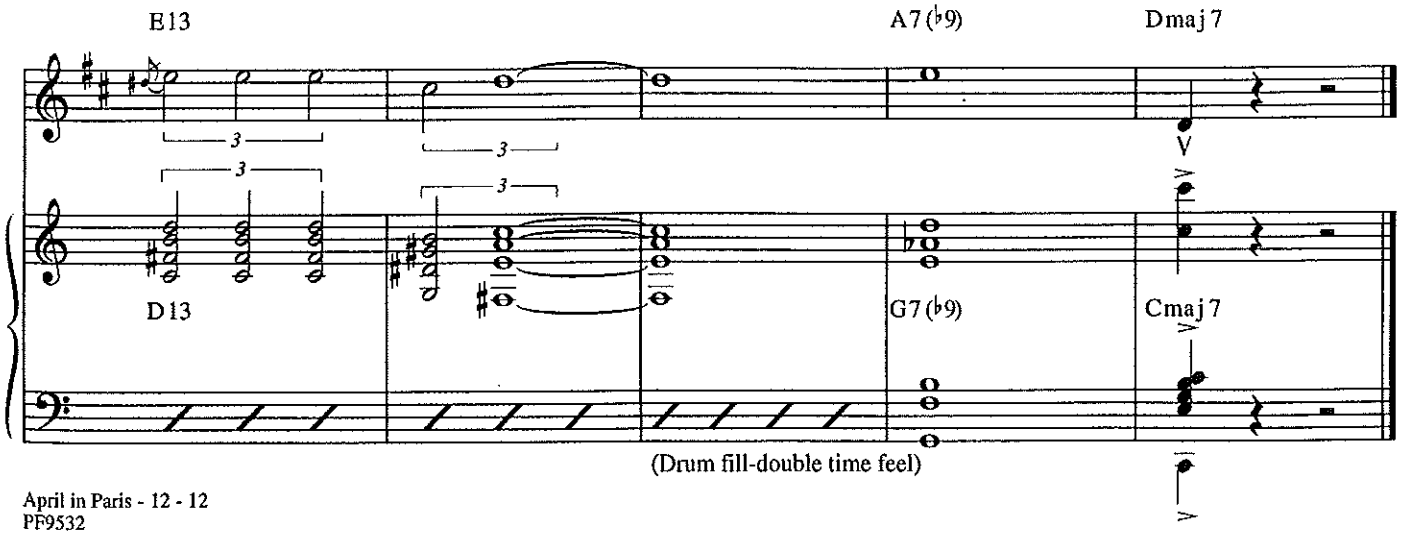

C13(♯11)
B13(♯11)
B♭9
A9
B♭13(♯11)
A13(♯11)
A♭9
G9


217
G♯m7(♭5)
Gm7
D9/F♯
Fdim7
Em7
A13
Dmaj7
F♯m7(♭5)
Fm7
C9/E
E♭dim7
Dm7
G13
Cmaj7


C♯m11(♭5)
F♯7(♭9)
Bm7
Bm/A
G♯m7(♭5)
G9(♭5)
F♯7
F7
E7
A7(♭9)
Bm11(♭5)
E7(♭9)
Am7
Am/G
F♯m7(♭5)
F9(♭5)
E7
E♭7
D7
G7(♭9)

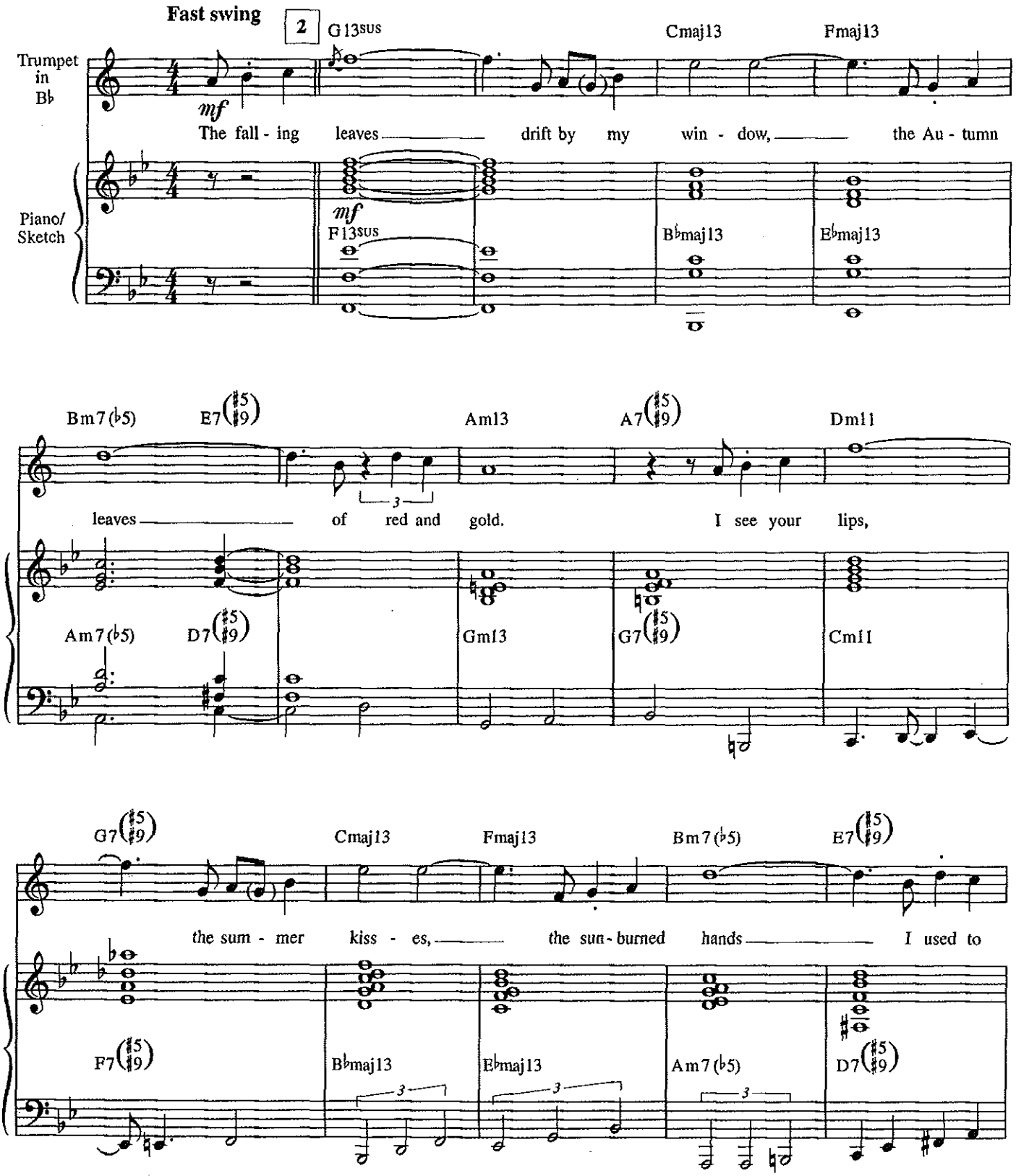

225
Tempo I
Em7(♭5)
A7
Dmaj7
Dm7(♭5)
G7
Cmaj7
(Drum fill-double time feel)


F♯m7(♭5)
B7
Em7(♭5)
A7
(Drum fill-double time feel)


E13
A7(♭9)
Dmaj7
V
D13
G7(♭9)
Cmaj7
(Drum fill-double time feel)

AUTUMN LEAVES

By
JOSEPH KOSMA



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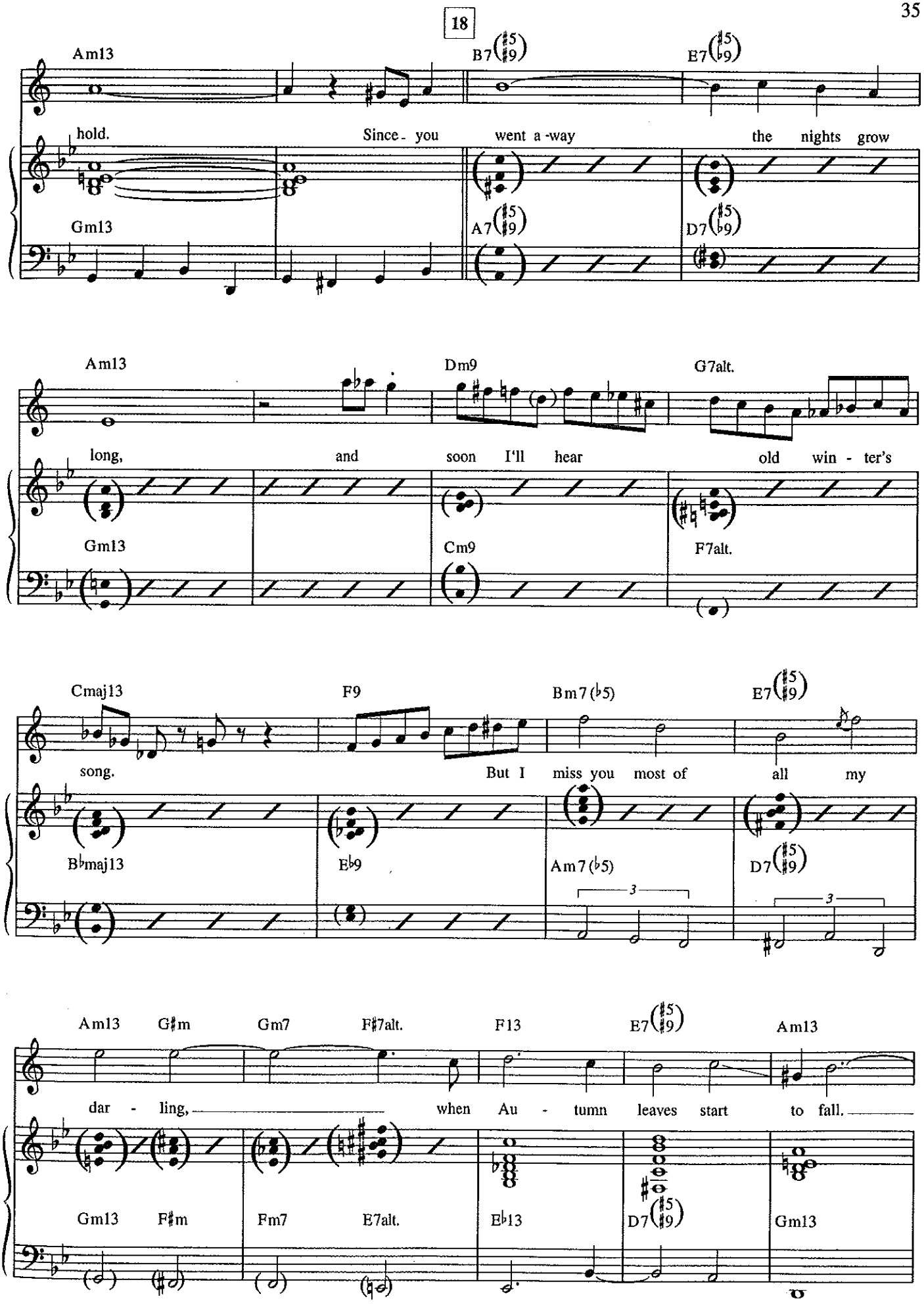
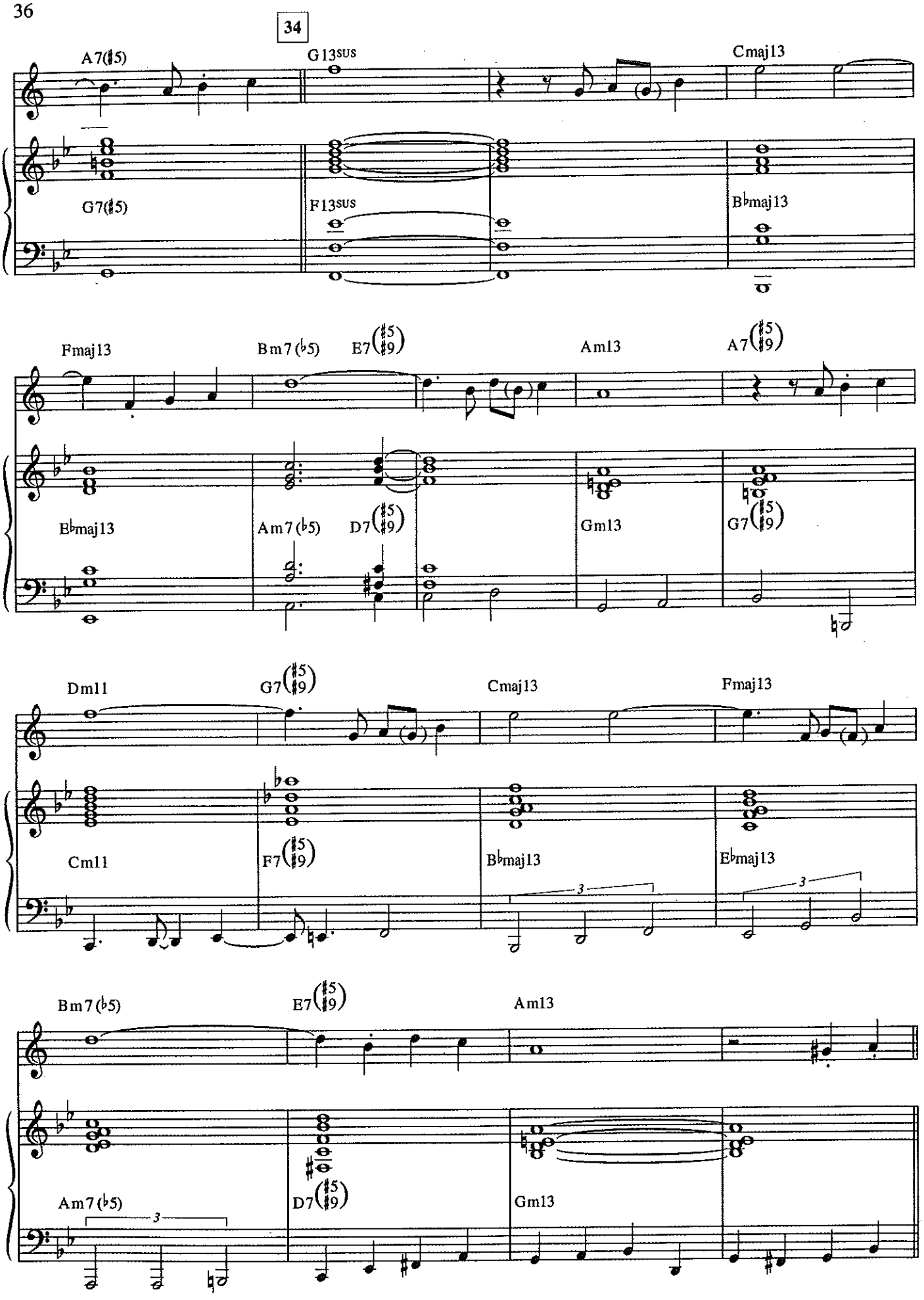
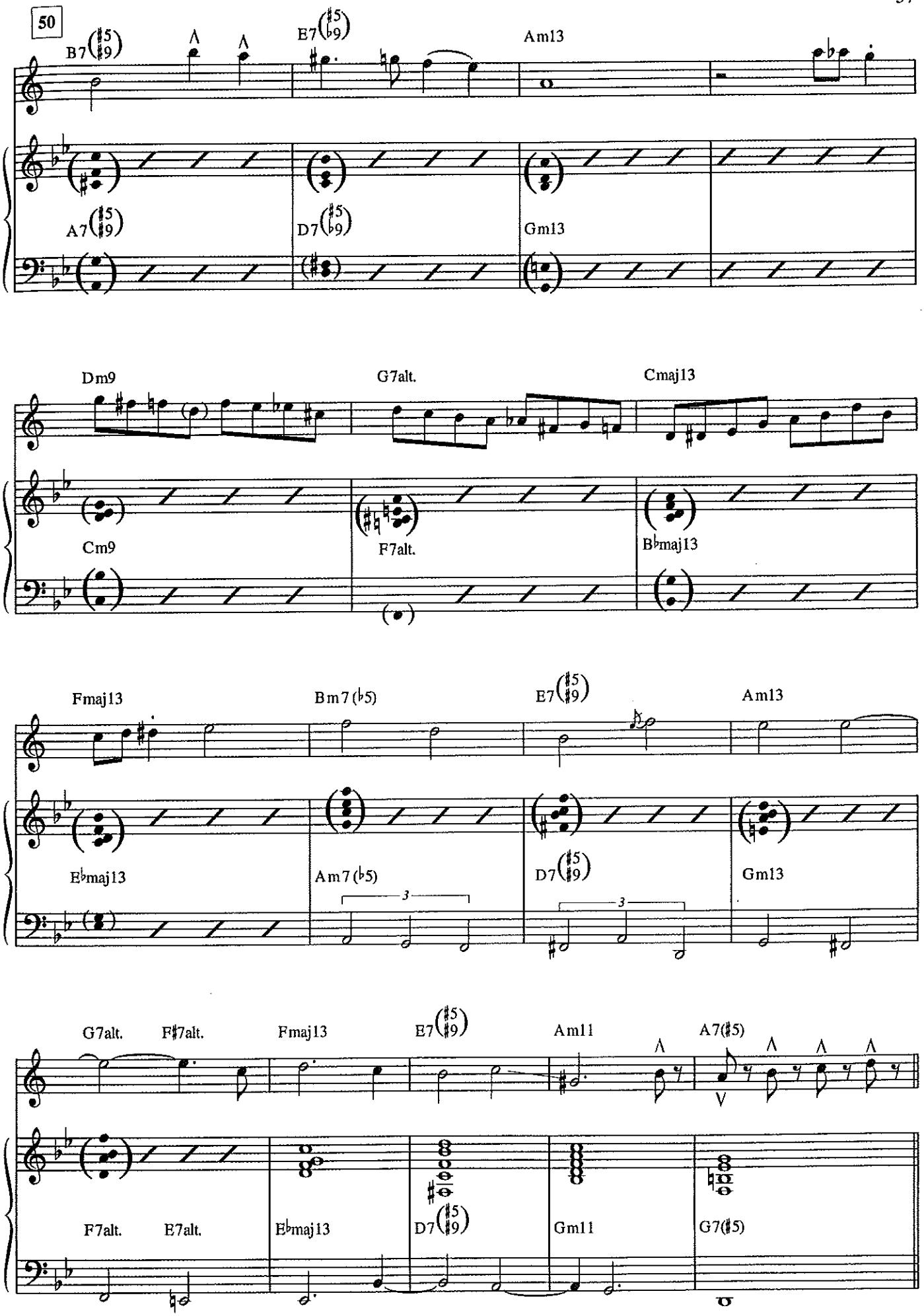
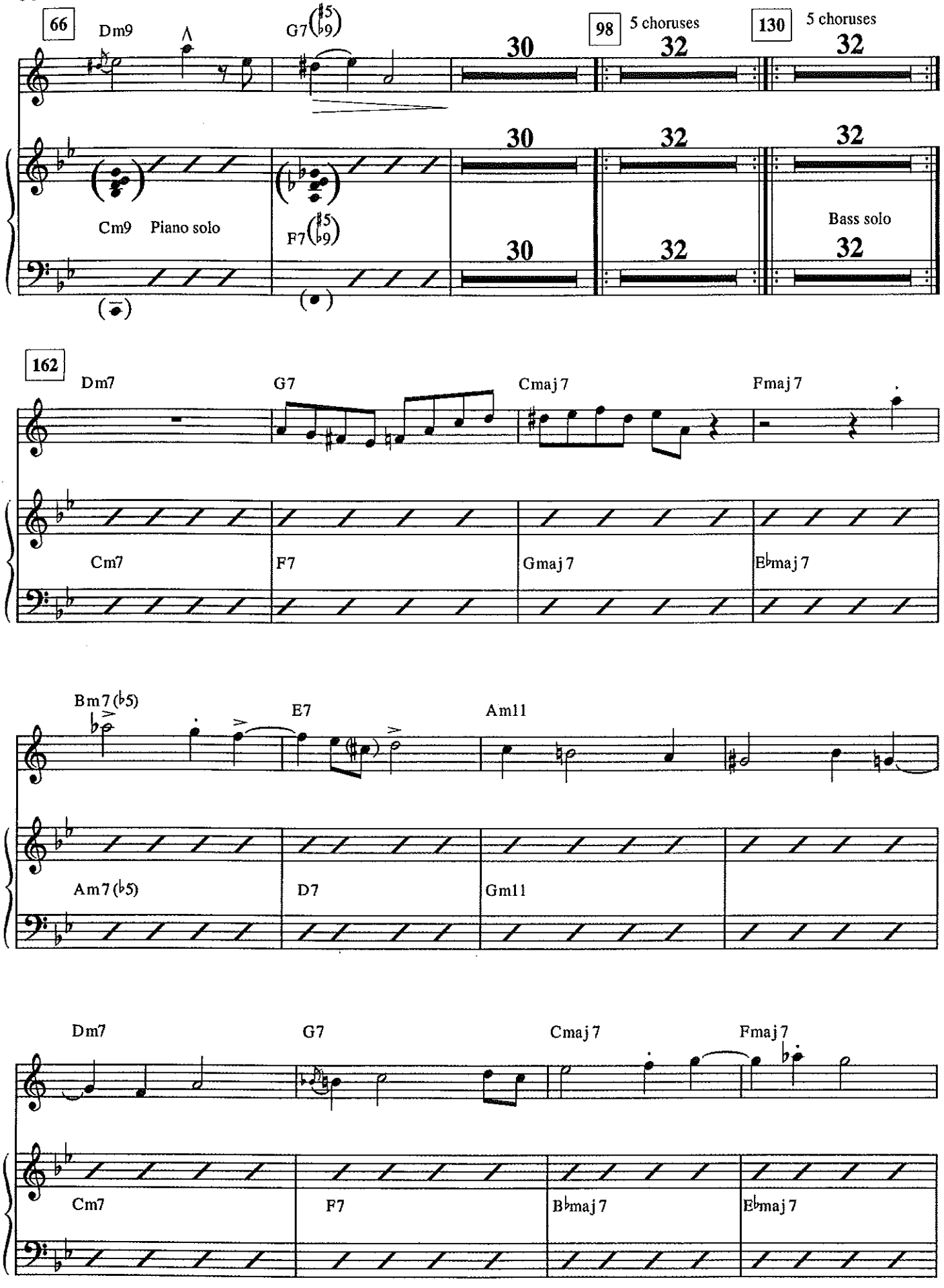
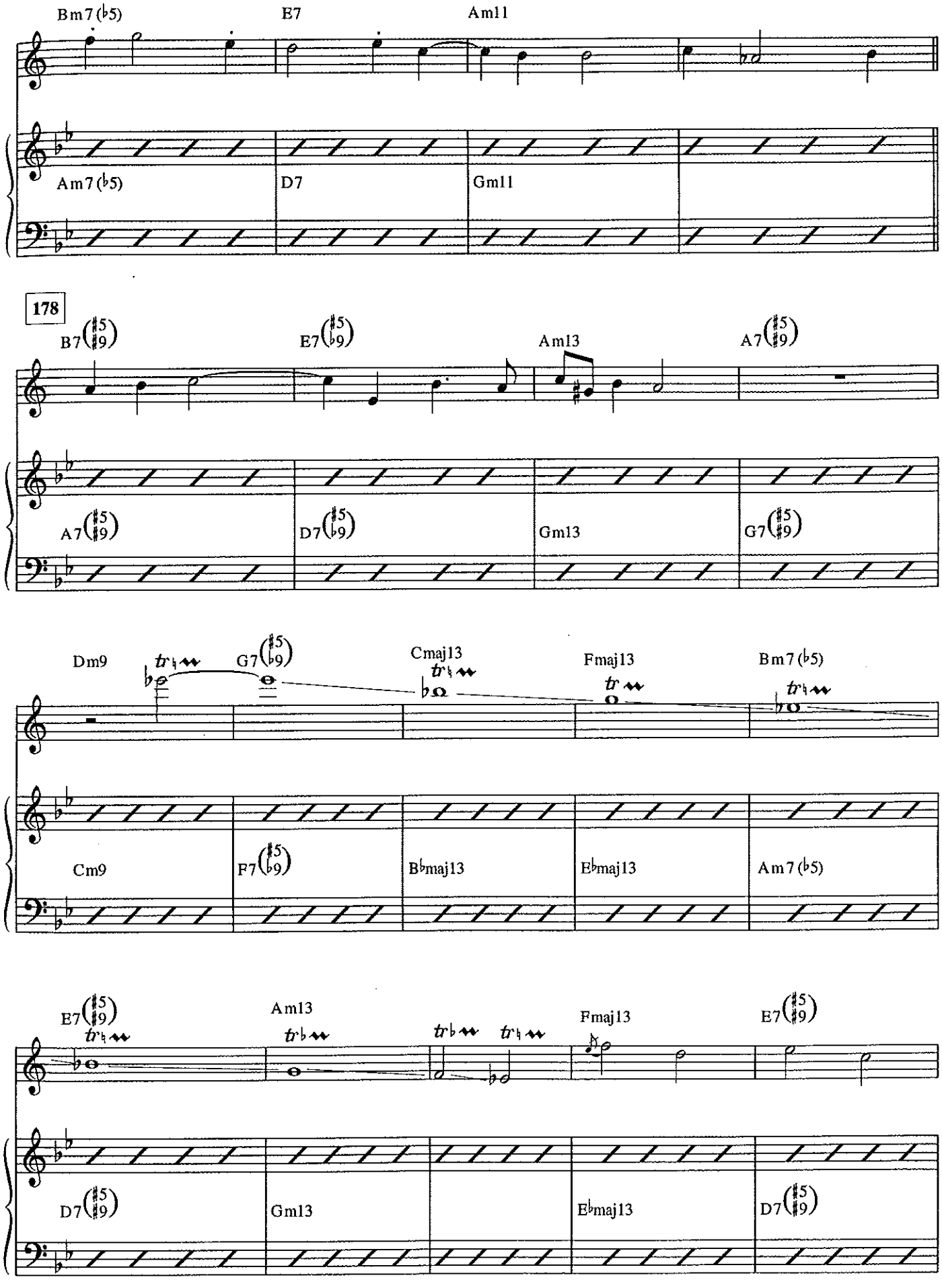
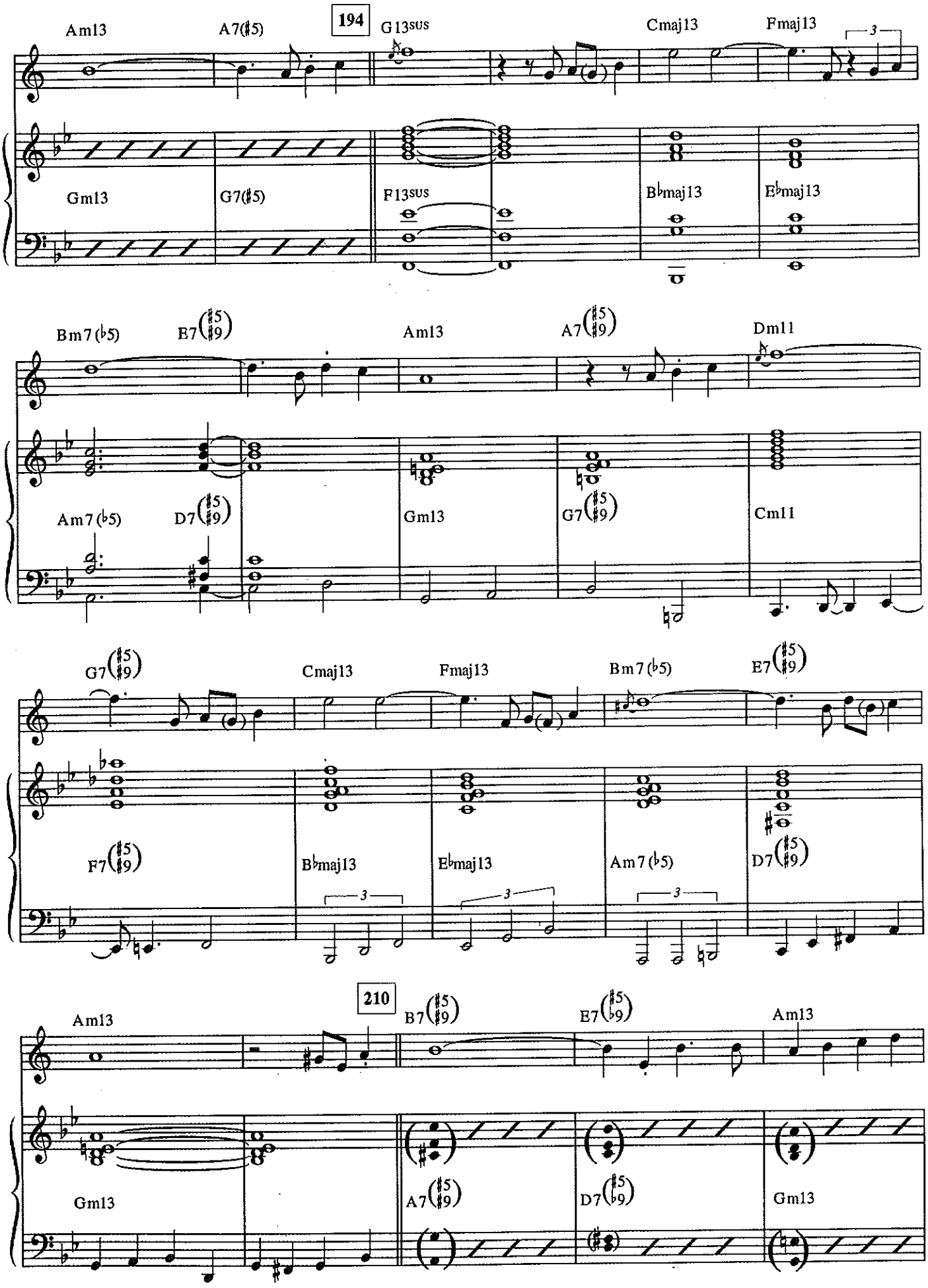

18
Am13
B7(♯5♯9)
E7(♯5♭9)
hold.
Since - you
went a -way
the nights grow
Gm13
A7(♯5♯9)
D7(♯5♭9)
Am13
Dm9
G7alt.
long,
and
soon I'll hear
old win - ter's
Gm13
Cm9
F7alt.
Cmaj13
F9
Bm7(♭5)
E7(♯5♯9)
song.
But I
miss you
most of
all
my
B♭maj13
E♭9
Am7(♭5)
D7(♯5♯9)
3
3
Am13
G♯m
Gm7
F♯7alt.
F13
E7(♯5♯9)
Am13
dar - ling,
when
Au - tumn
leaves
start
to fall.
Gm13
F♯m
Fm7
E7alt.
E♭13
D7(♯5♯9)
Gm13

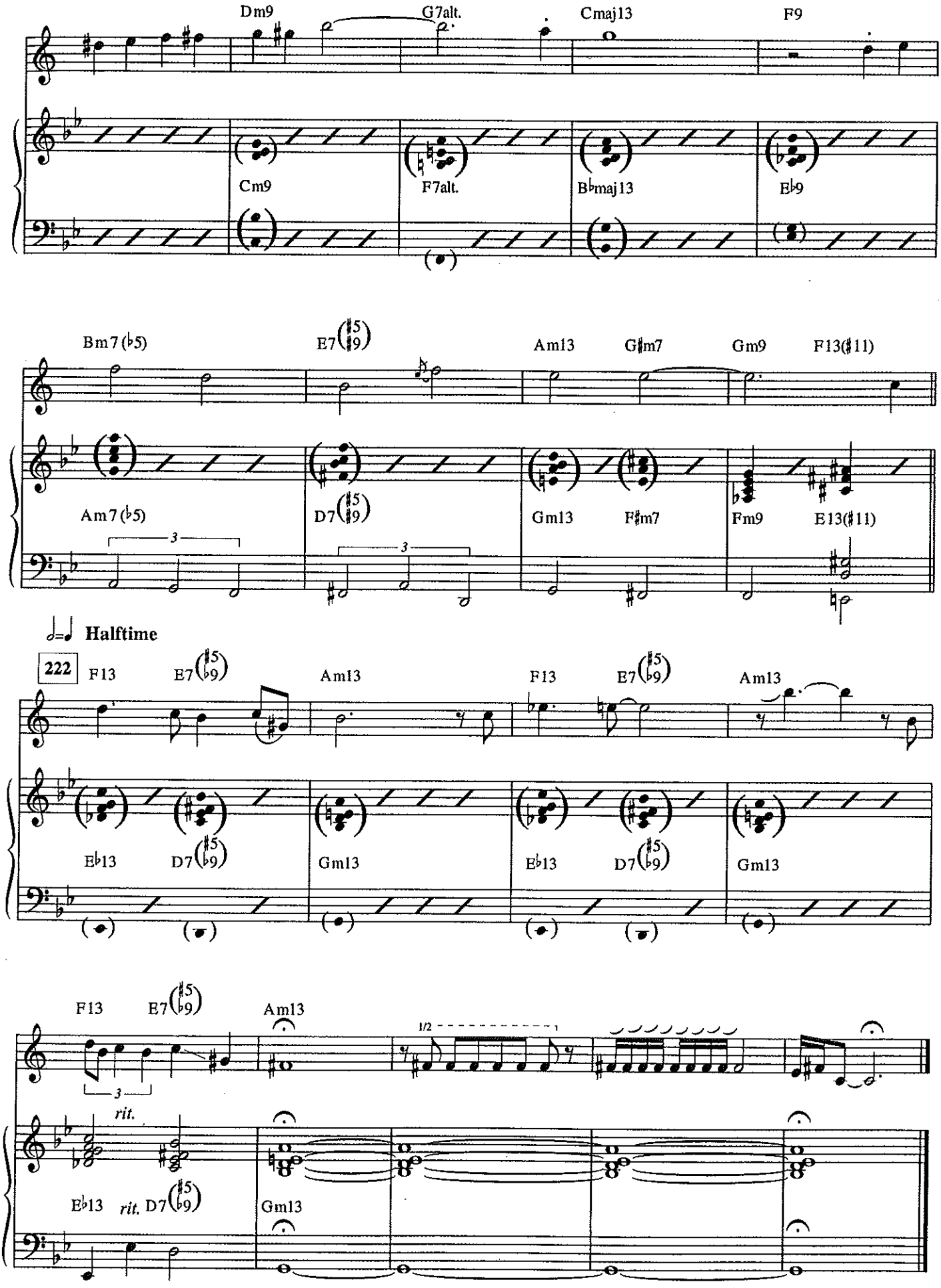

34
A7(♯5)
G13sus
Cmaj13
G7(♯5)
F13sus
B♭maj13
Fmaj13
Bm7(♭5)
E7(♯5 ♯9)
Am13
A7(♯5 ♯9)
E♭maj13
Am7(♭5)
D7(♯5 ♯9)
Gm13
G7(♯5 ♯9)
Dm11
G7(♯5 ♯9)
Cmaj13
Fmaj13
Cm11
F7(♯5 ♯9)
B♭maj13
E♭maj13
3
3
Bm7(♭5)
E7(♯5 ♯9)
Am13
Am7(♭5)
D7(♯5 ♯9)
Gm13
3


50
B7(♯5♯9)
E7(♯5♭9)
Am13
A7(♯5♯9)
D7(♯5♭9)
Gm13
Dm9
G7alt.
Cmaj13
Cm9
F7alt.
B♭maj13
Fmaj13
Bm7(♭5)
E7(♯5♯9)
Am13
E♭maj13
Am7(♭5)
D7(♯5♯9)
Gm13
G7alt.
F♯7alt.
Fmaj13
E7(♯5♯9)
Am11
A7(♯5)
F7alt.
E7alt.
E♭maj13
D7(♯5♯9)
Gm11
G7(♯5)


66
Dm9
G7(♯5 ♭9)
30
98
5 choruses
32
130
5 choruses
32
Cm9
Piano solo
F7(♯5 ♭9)
30
32
32
Bass solo
30
32
32
162
Dm7
G7
Cmaj7
Fmaj7
Cm7
F7
Gmaj7
E♭maj7
Bm7(♭5)
E7
Am11
Am7(♭5)
D7
Gm11
Dm7
G7
Cmaj7
Fmaj7
Cm7
F7
B♭maj7
E♭maj7


Bm7(♭5)
E7
Am11
Am7(♭5)
D7
Gm11
178
B7(♯5♯9)
E7(♯5♭9)
Am13
A7(♯5♯9)
A7(♯5♯9)
D7(♯5♭9)
Gm13
G7(♯5♯9)
Dm9
G7(♯5♭9)
Cmaj13
Fmaj13
Bm7(♭5)
Cm9
F7(♯5♭9)
B♭maj13
E♭maj13
Am7(♭5)
E7(♯5♯9)
Am13
Fmaj13
E7(♯5♯9)
D7(♯5♯9)
Gm13
E♭maj13
D7(♯5♯9)

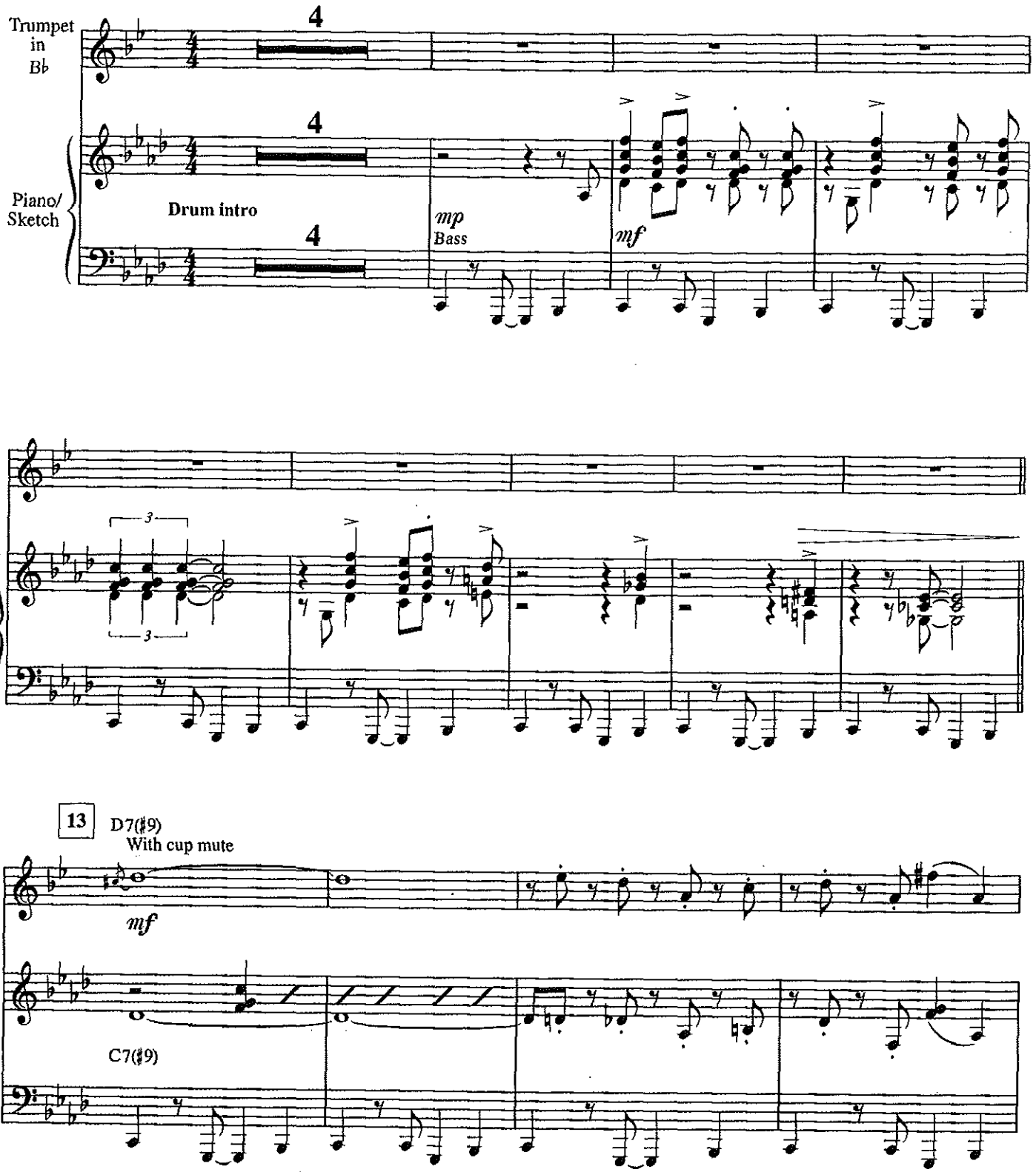

194
Am13
A7(♯5)
G13sus
Cmaj13
Fmaj13
Gm13
G7(♯5)
F13sus
B♭maj13
E♭maj13
Bm7(♭5)
E7(♯5/♯9)
Am13
A7(♯5/♯9)
Dm11
Am7(♭5)
D7(♯5/♯9)
Gm13
G7(♯5/♯9)
Cm11
G7(♯5/♯9)
Cmaj13
Fmaj13
Bm7(♭5)
E7(♯5/♯9)
F7(♯5/♯9)
B♭maj13
E♭maj13
Am7(♭5)
D7(♯5/♯9)
210
Am13
B7(♯5/♯9)
E7(♭5/♭9)
Am13
Gm13
A7(♯5/♯9)
D7(♭5/♭9)
Gm13


Dm9
G7alt.
Cmaj13
F9
Cm9
F7alt.
B♭maj13
E♭9
Bm7(♭5)
E7(♯5♯9)
Am13
G♯m7
Gm9
F13(♯11)
Am7(♭5)
D7(♯5♯9)
Gm13
F♯m7
Fm9
E13(♯11)
3
Halftime
222
F13
E7(♯5♭9)
Am13
E♭13
D7(♯5♭9)
Gm13
1/2
rit.

CARAVAN

By
DUKE ELLINGTON, IRVING MILLS
and JUAN TIZOL

Bright New Orleans-groove



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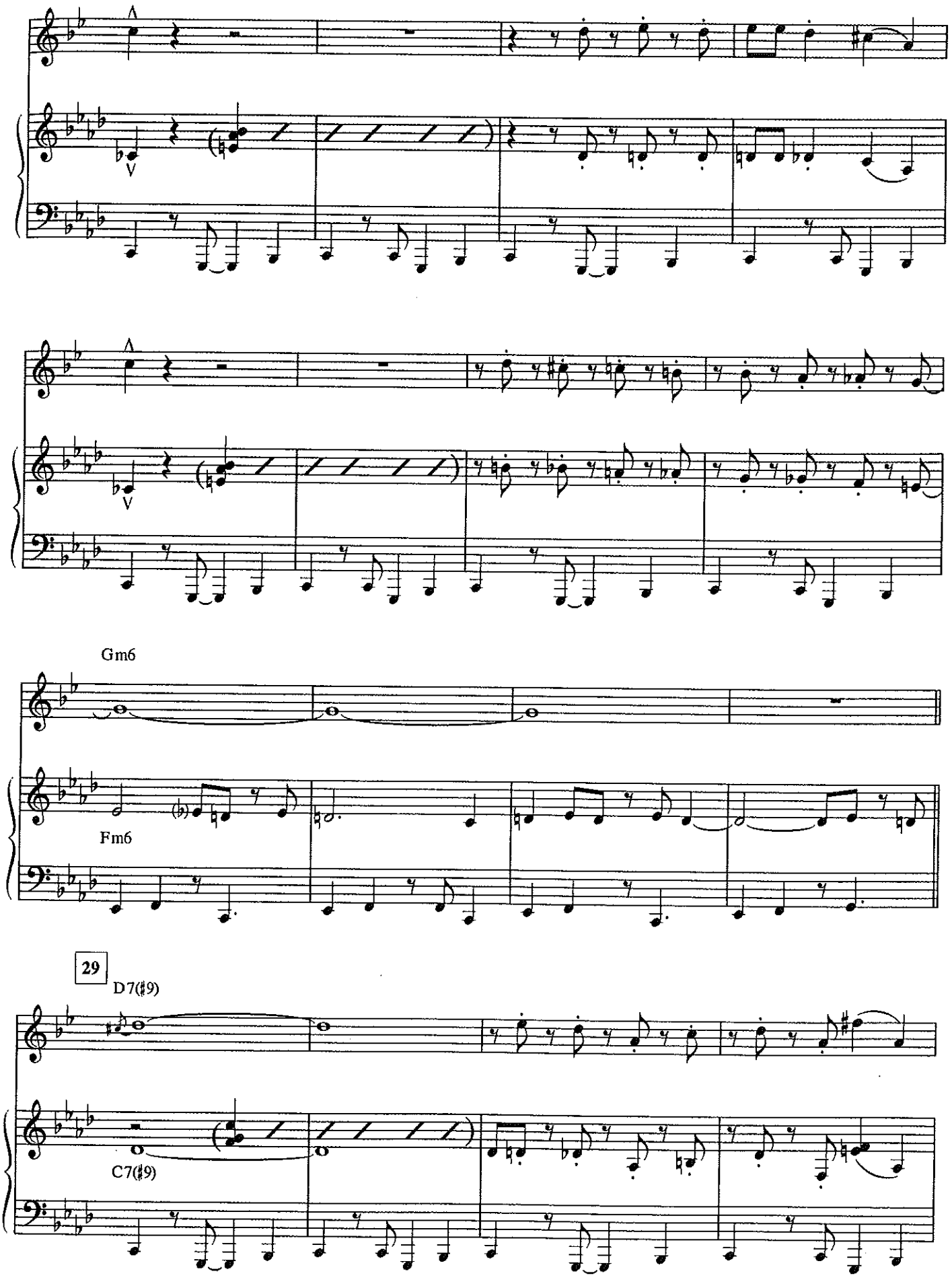
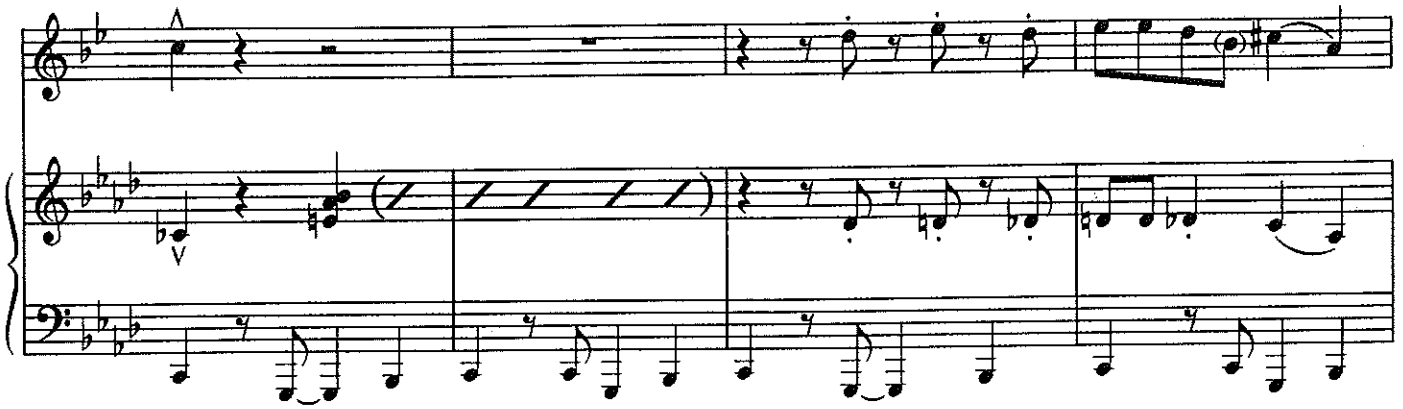
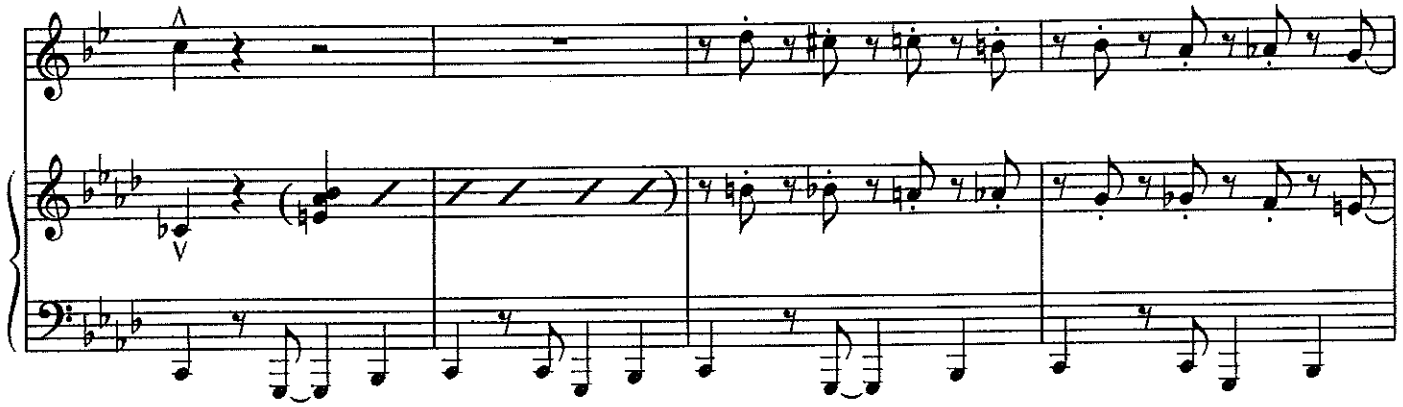
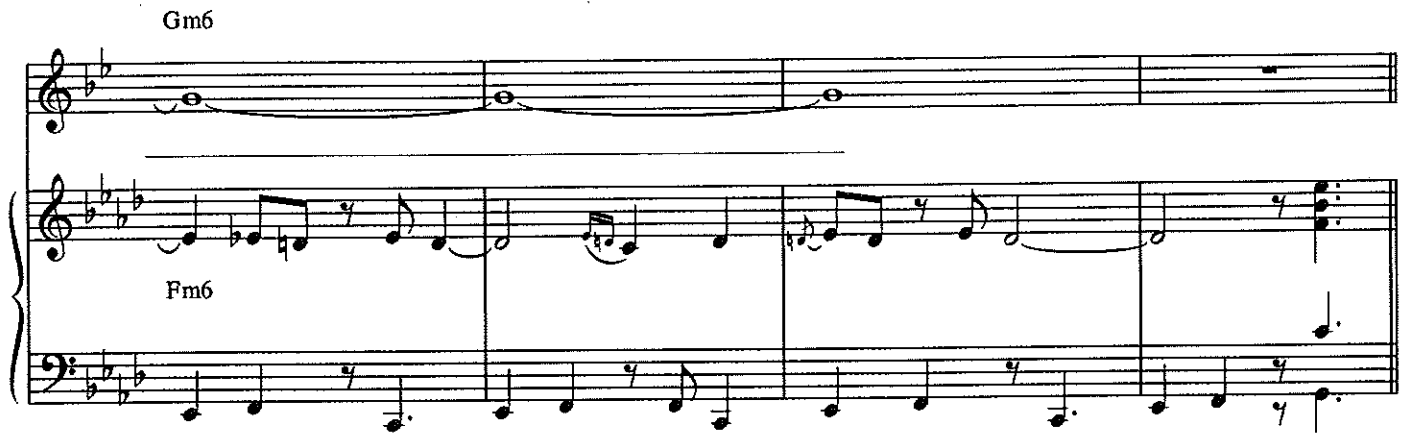
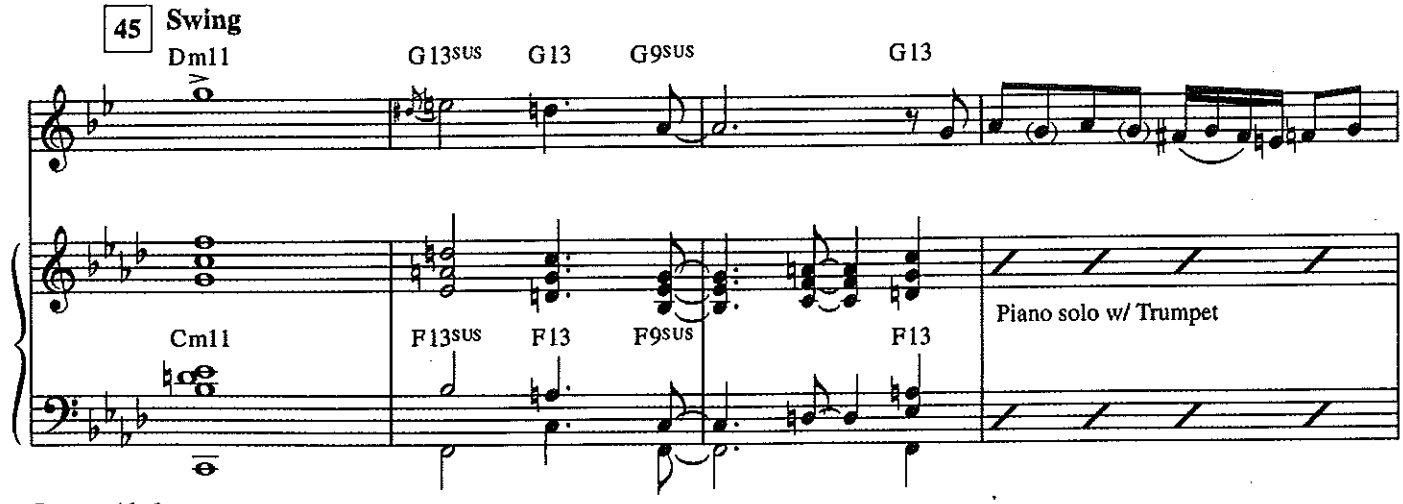
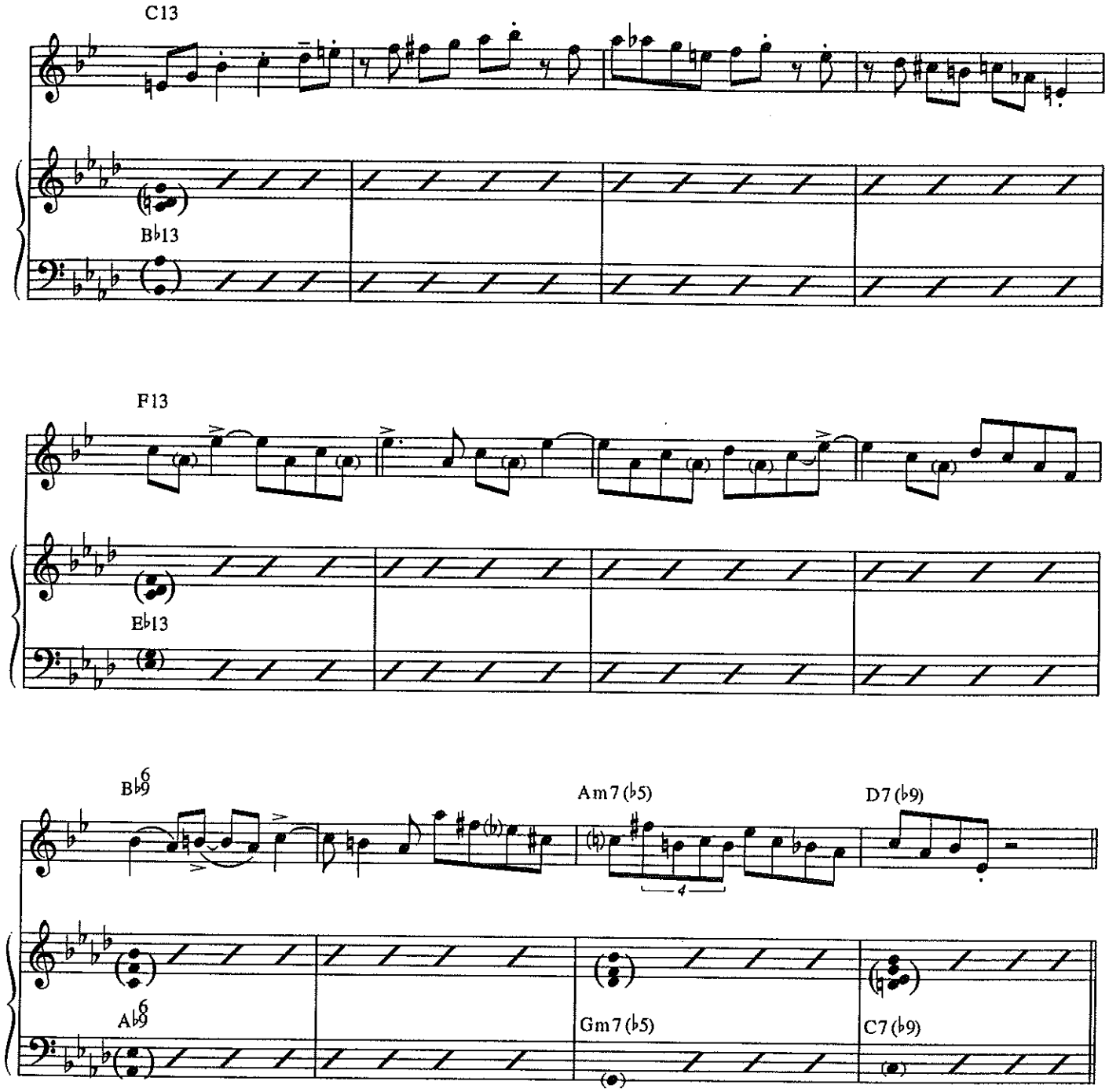

Gm6
Fm6
29
D7(♯9)
C7(♯9)



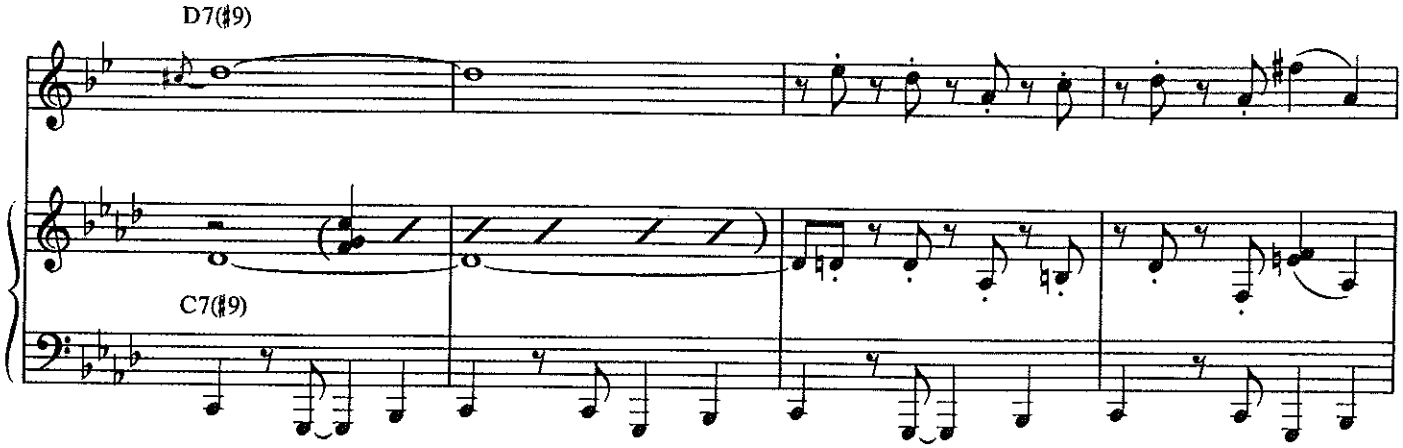


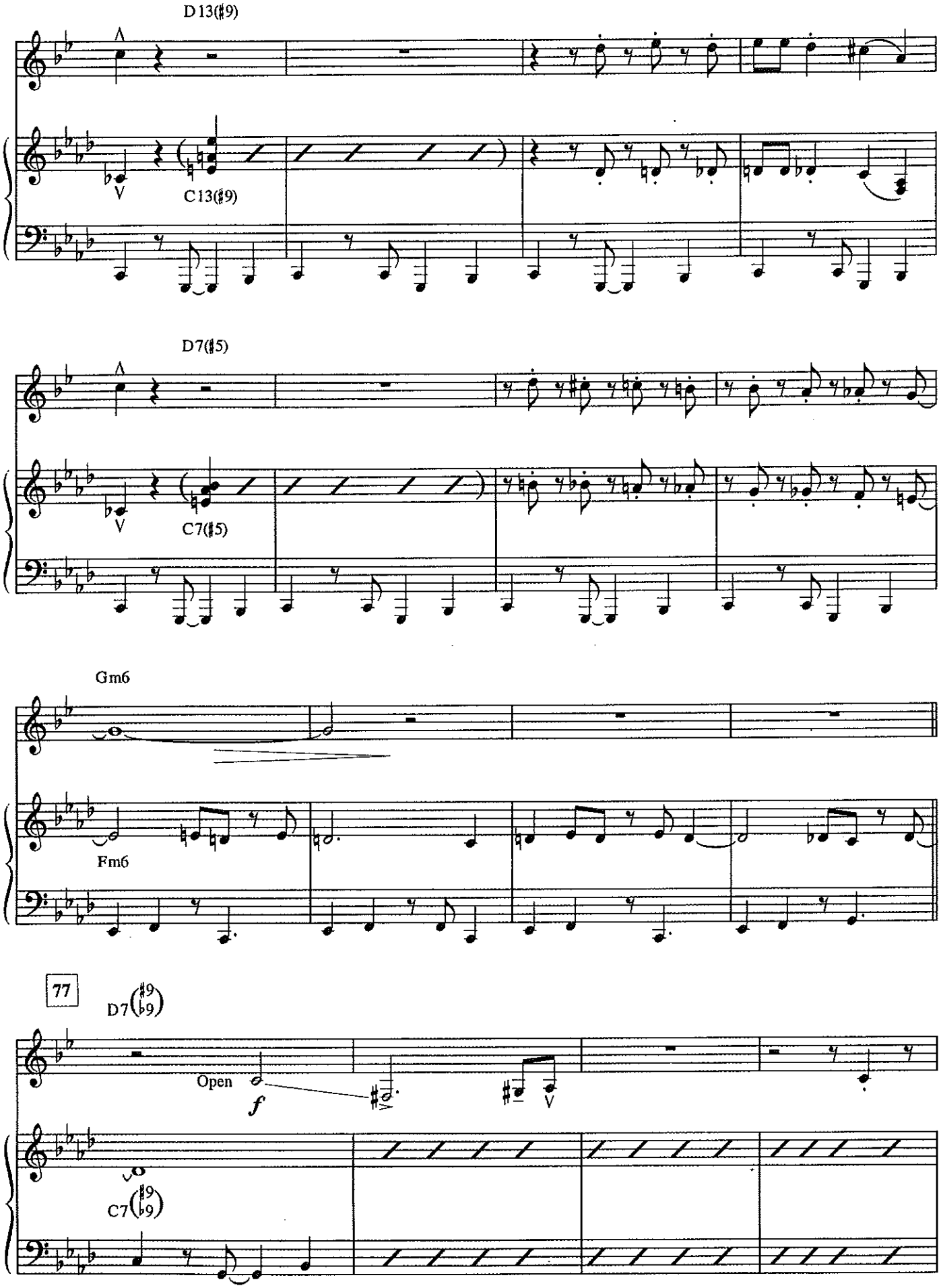

Gm6
Fm6

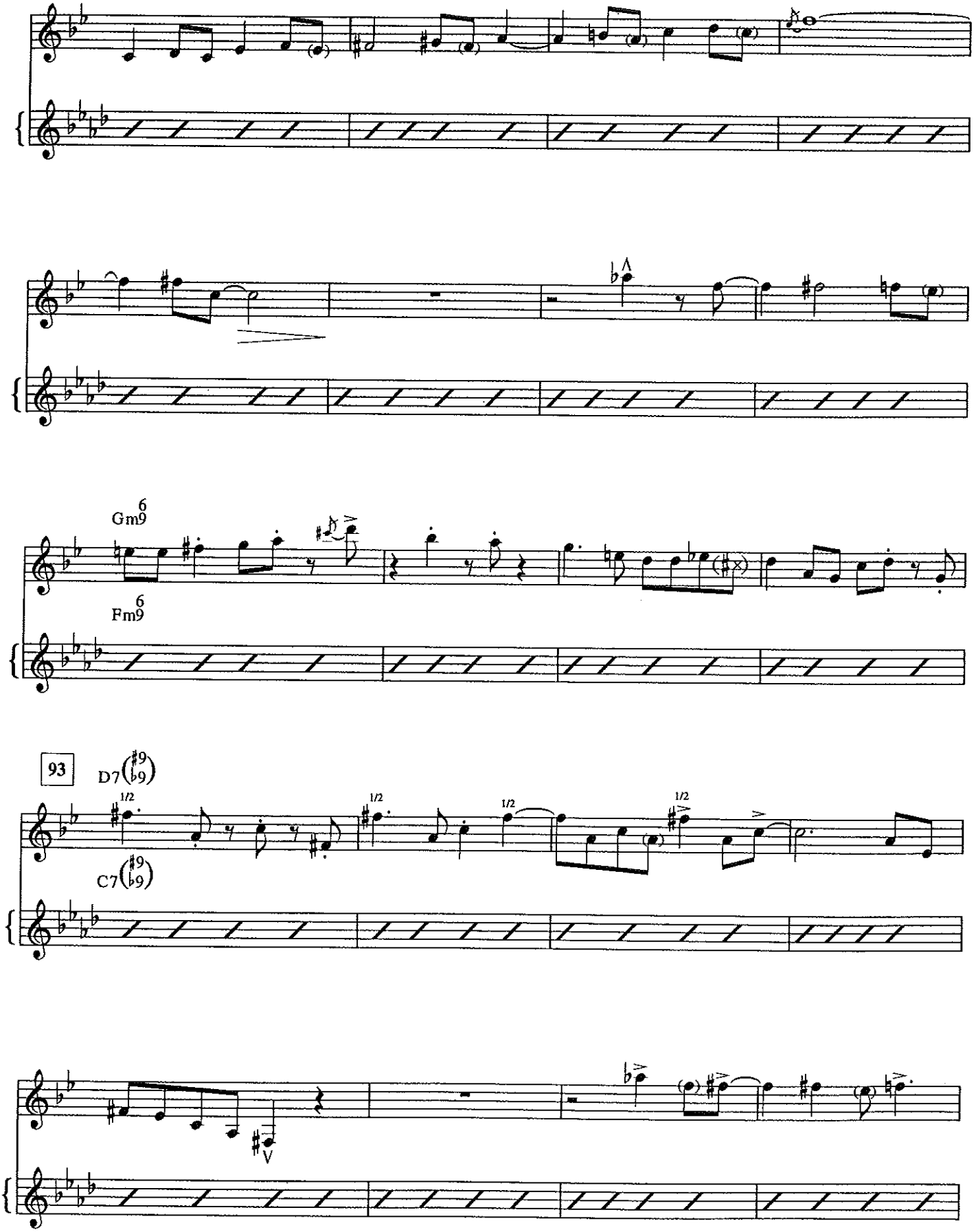

45
Swing
Dm11
G13sus
G13
G9sus
G13
Cm11
F13sus
F13
F9sus
F13
Piano solo w/ Trumpet

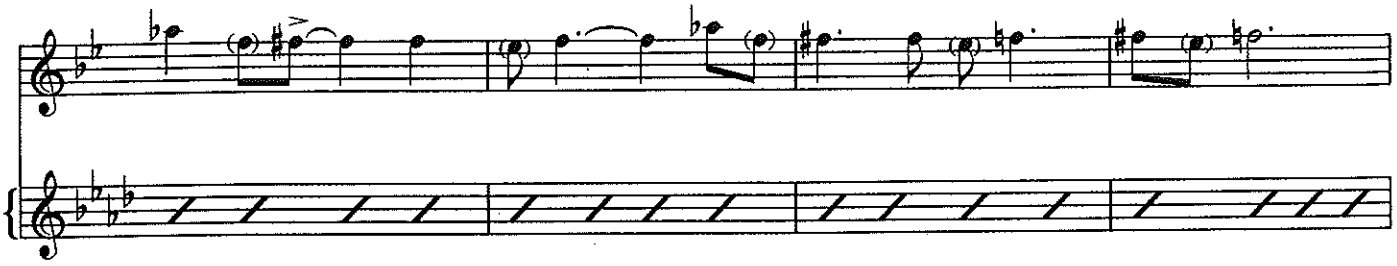


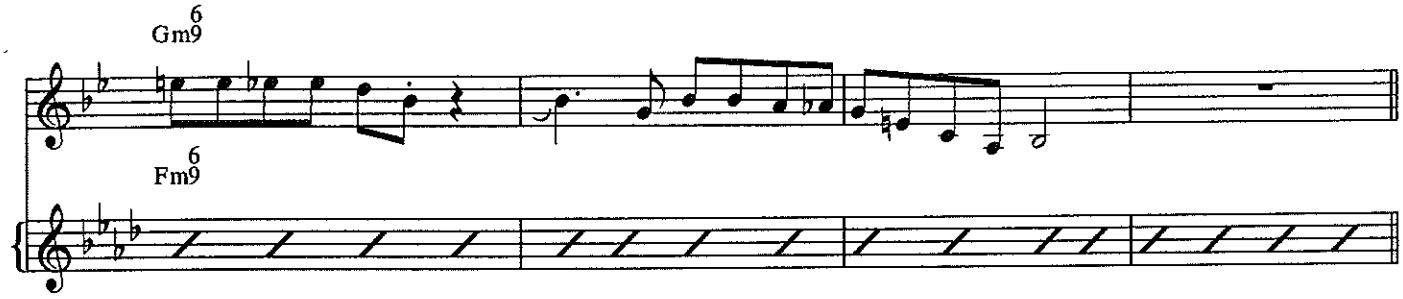
61 **New Orleans groove**



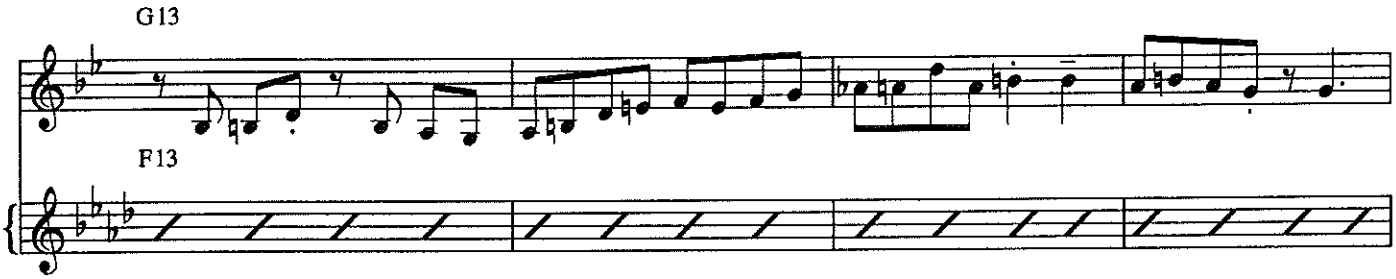

D13(♯9)
V
C13(♯9)
D7(♯5)
V
C7(♯5)
Gm6
Fm6
77
D7(♯9 ♭9)
Open
f
V
C7(♯9 ♭9)

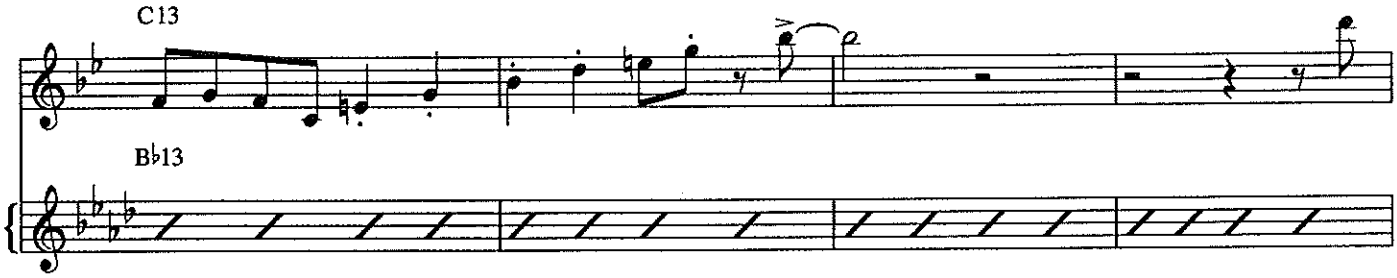

Gm9 6
Fm9 6
93
D7(♯9/♭9)
C7(♯9/♭9)
1/2
1/2
1/2
1/2
V

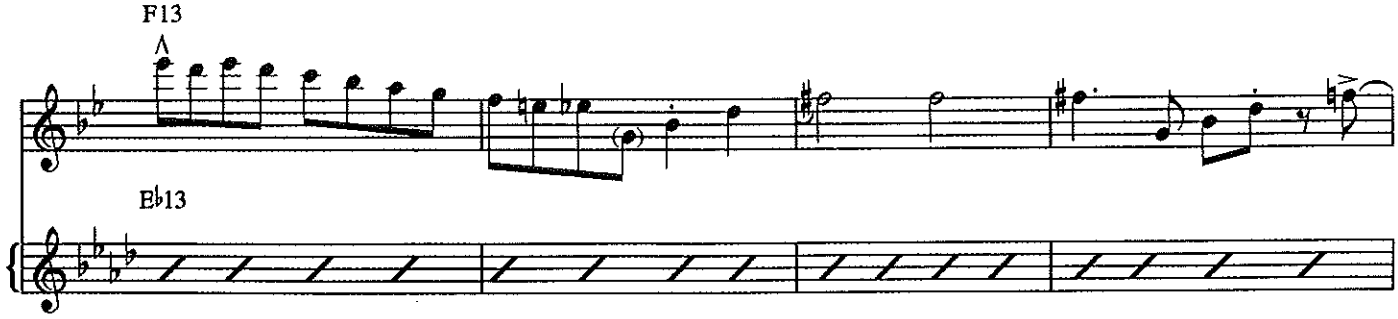


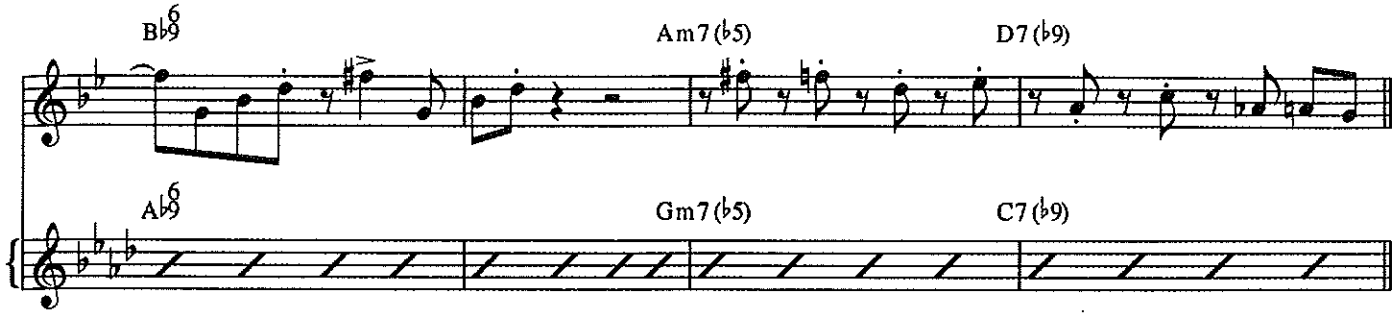


109 **Swing**

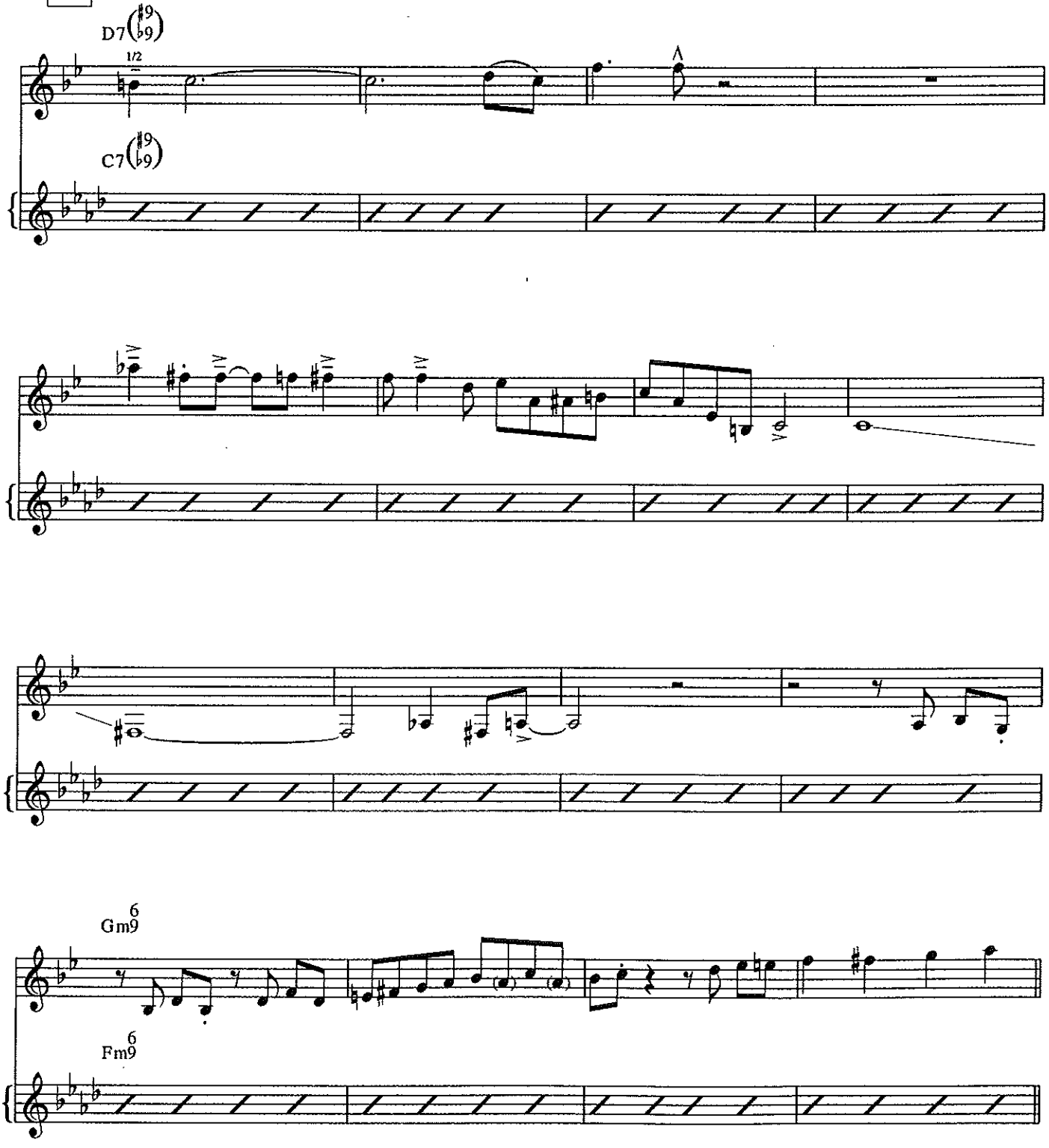


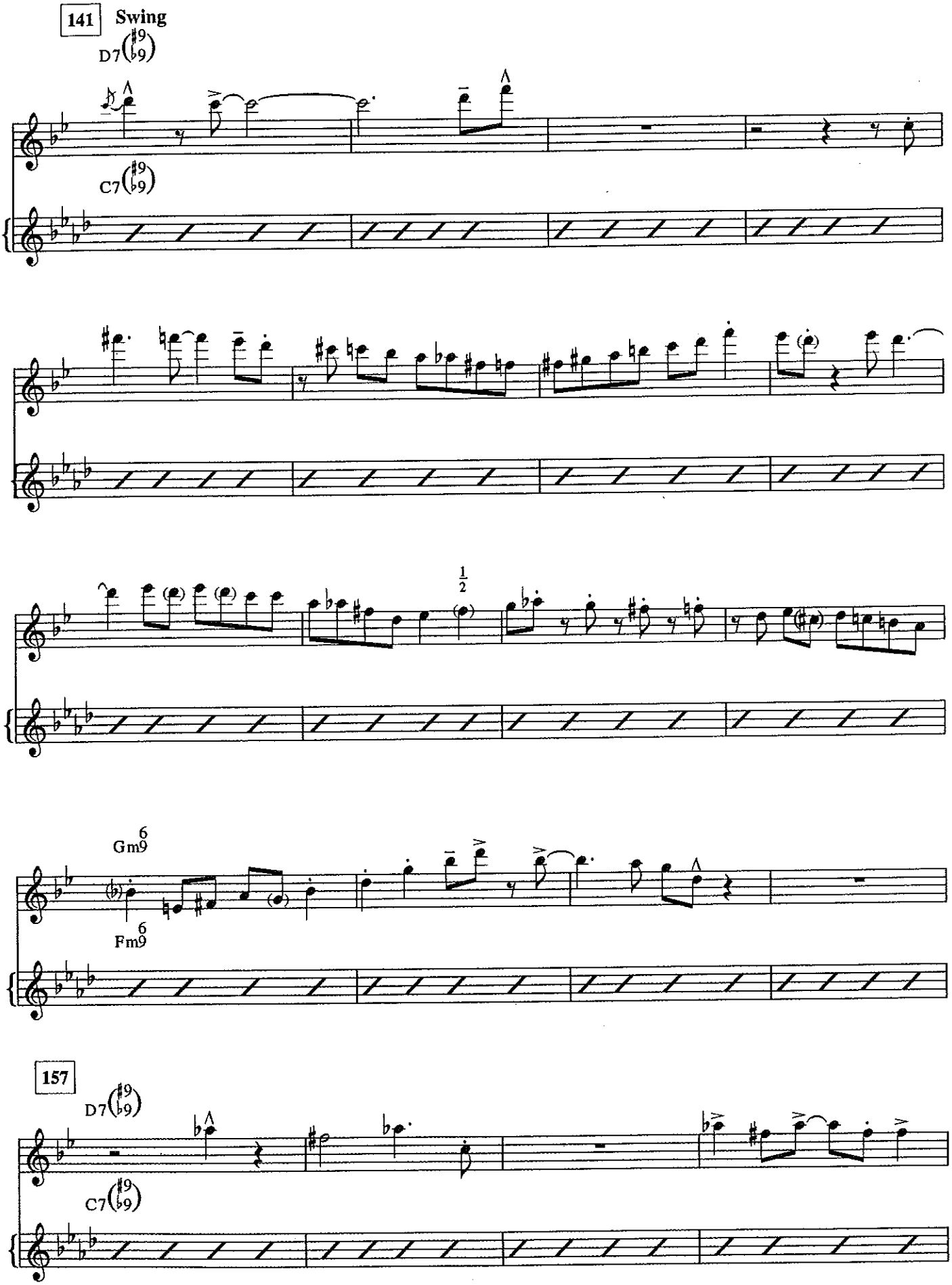


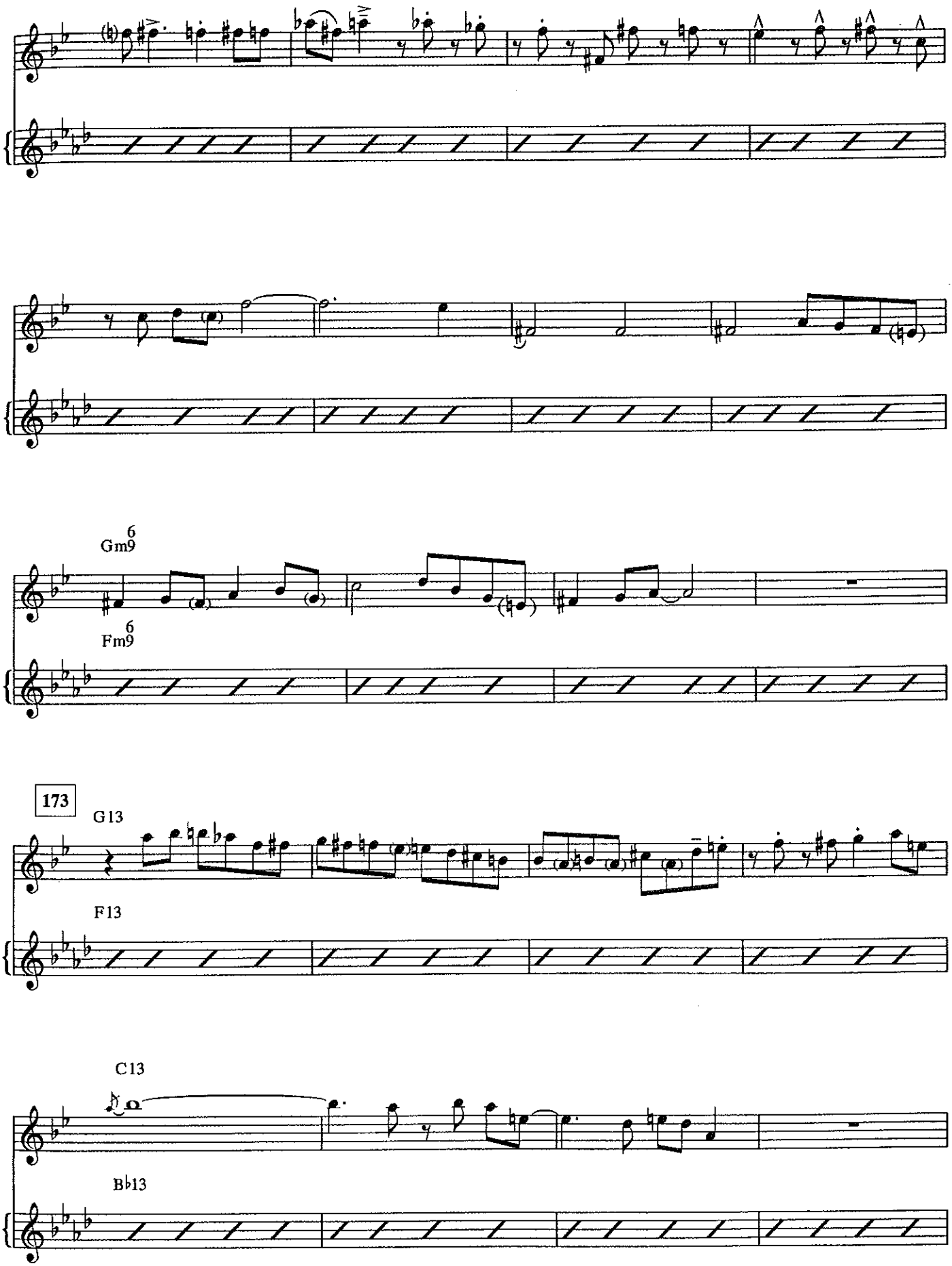


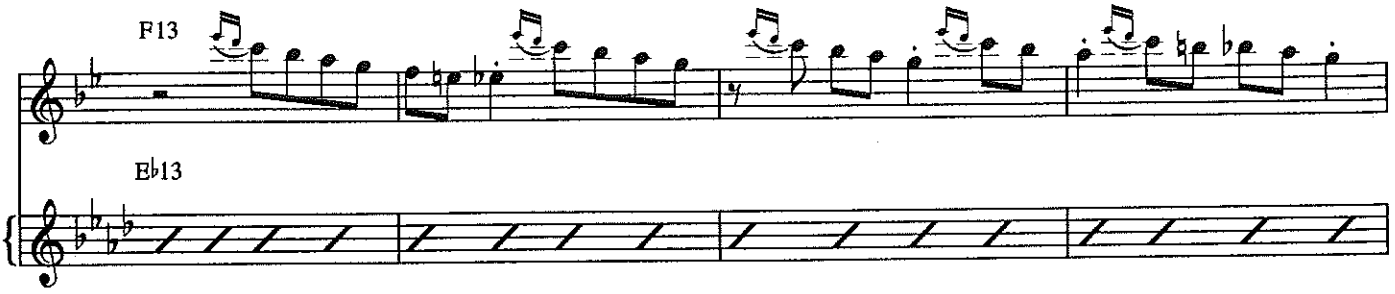


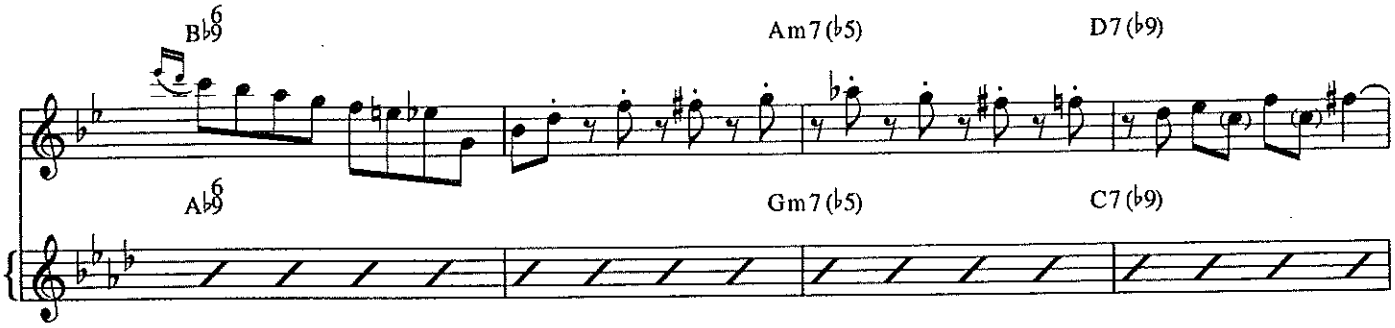
125 **New Orleans groove**



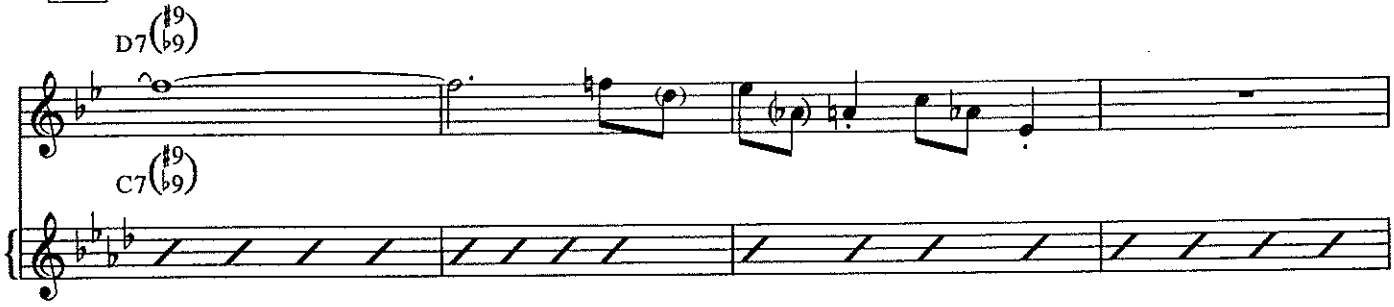

141
Swing
D7(♯9 ♭9)
C7(♯9 ♭9)
1/2
Gm9
6
Fm9
6
157
D7(♯9 ♭9)
C7(♯9 ♭9)

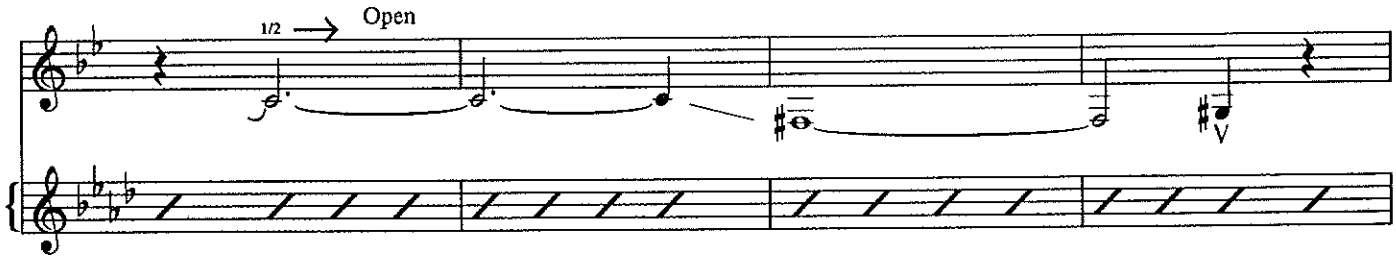

Gm9
6
Fm9
6
173
G13
F13
C13
B♭13

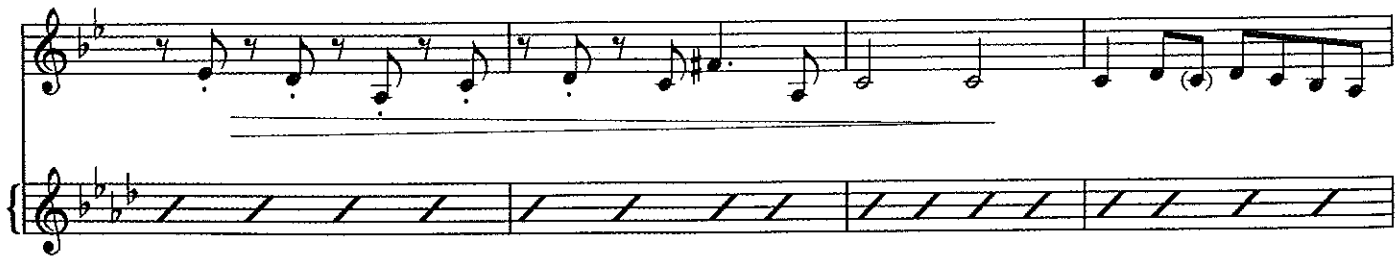


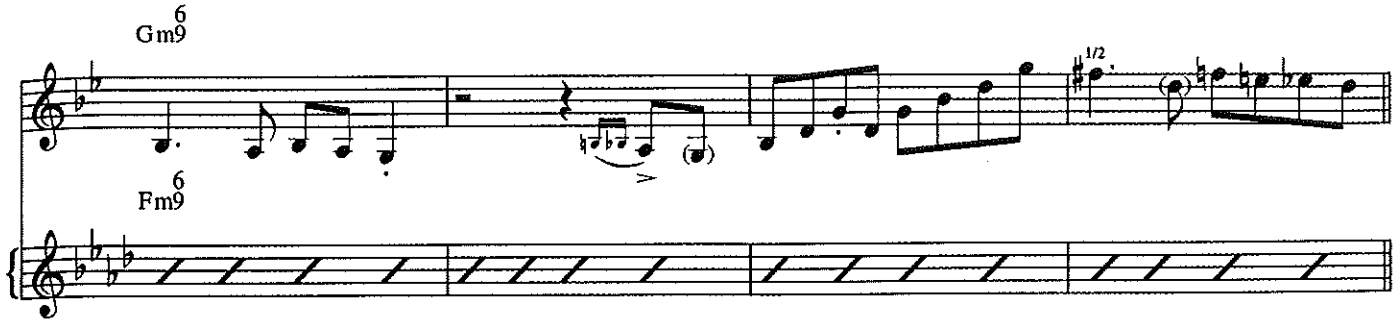


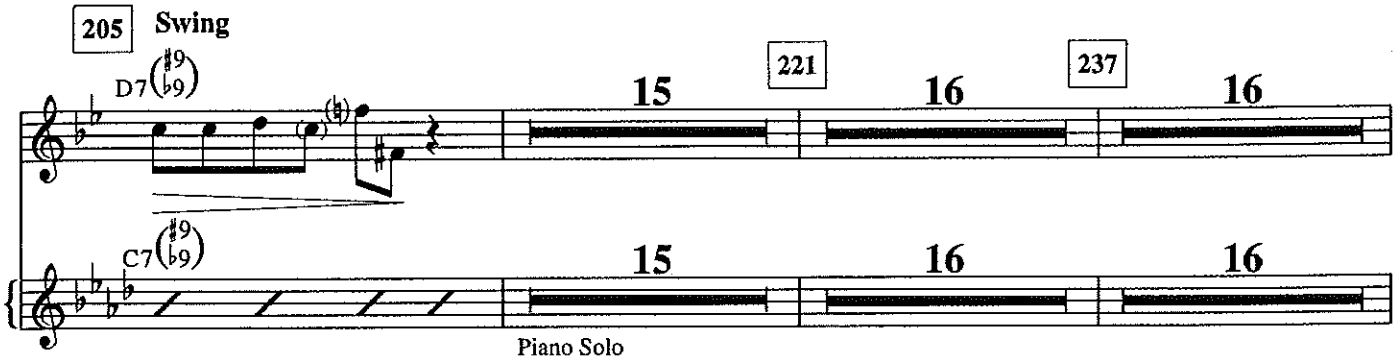
189 **New Orleans groove**

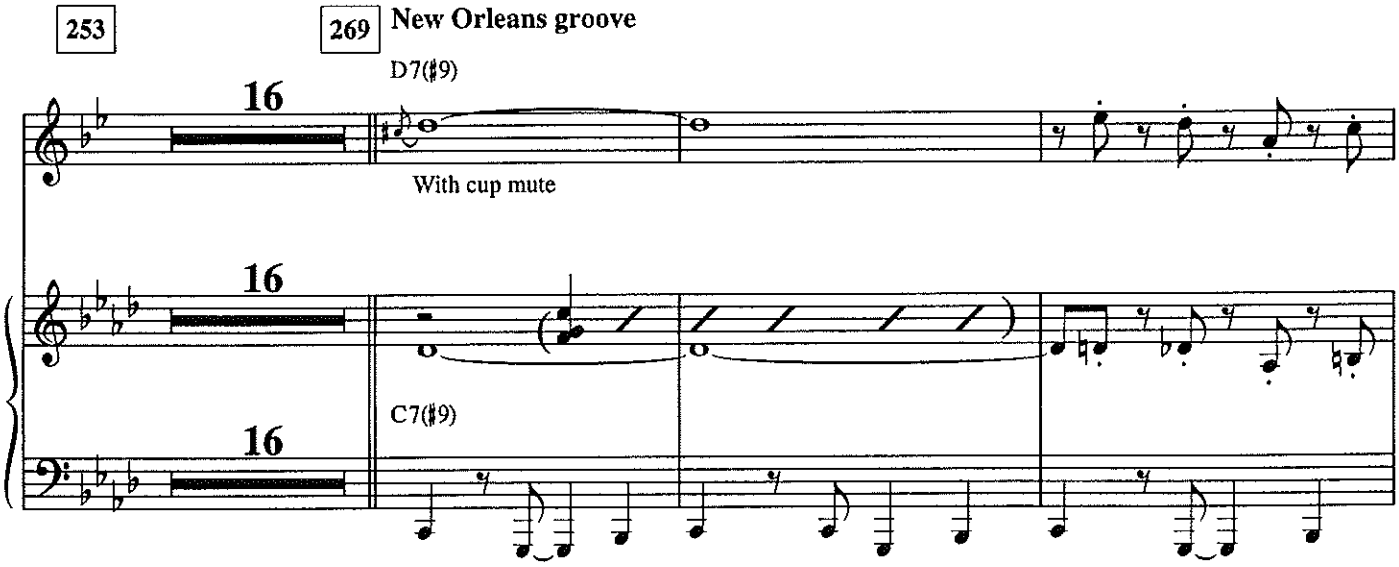


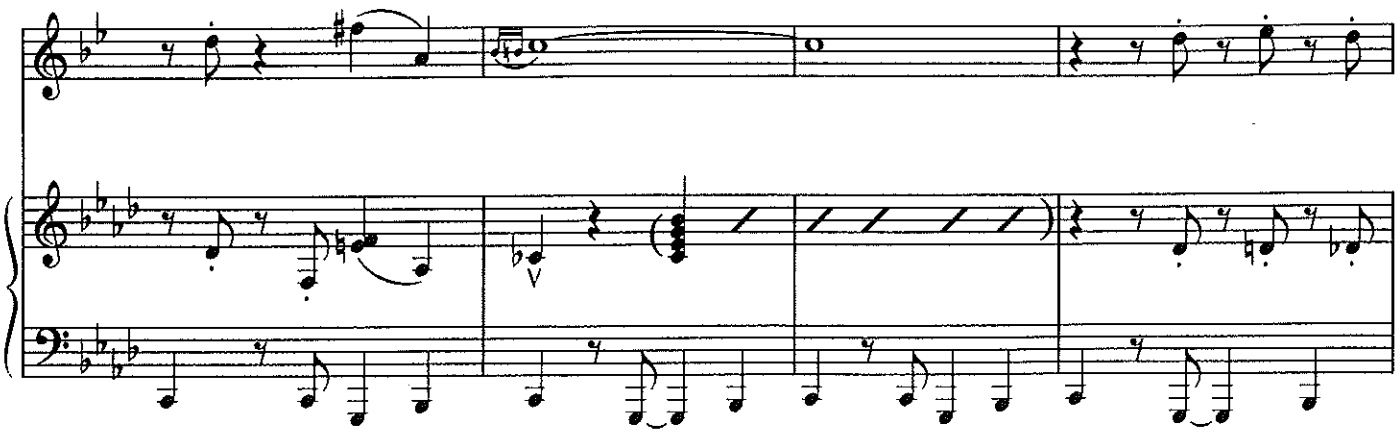


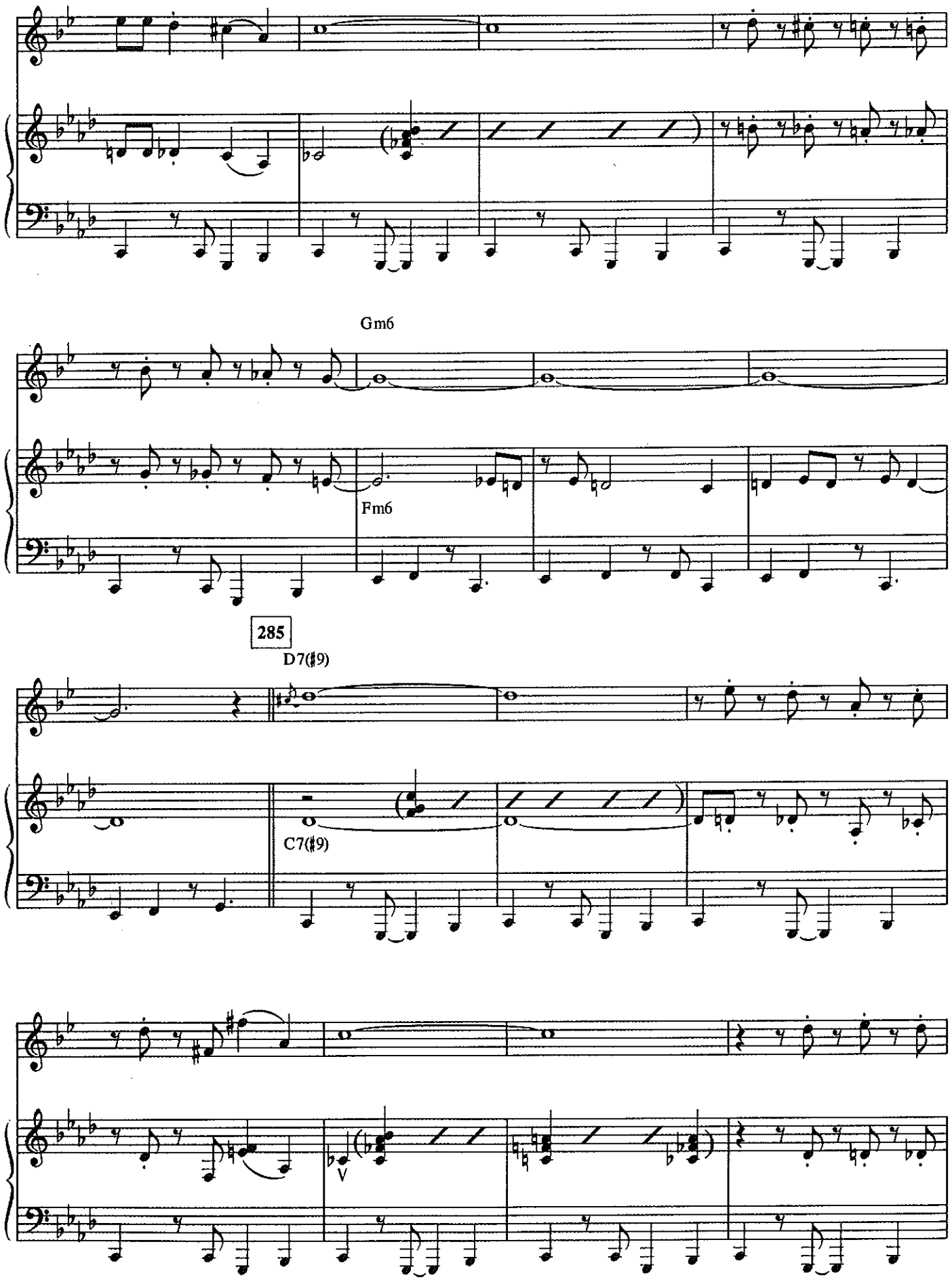


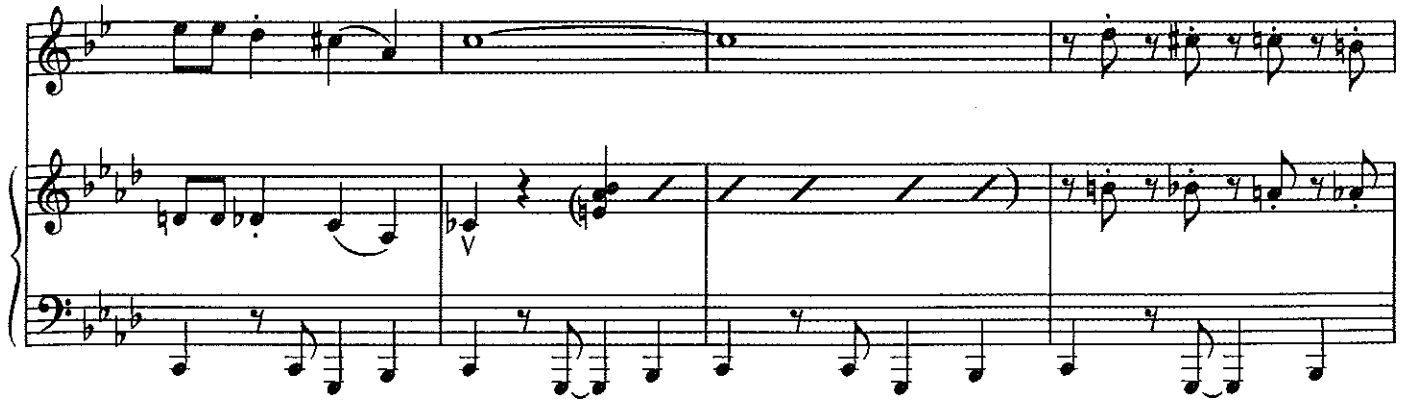

Gm9 6
Fm9 6
1/2

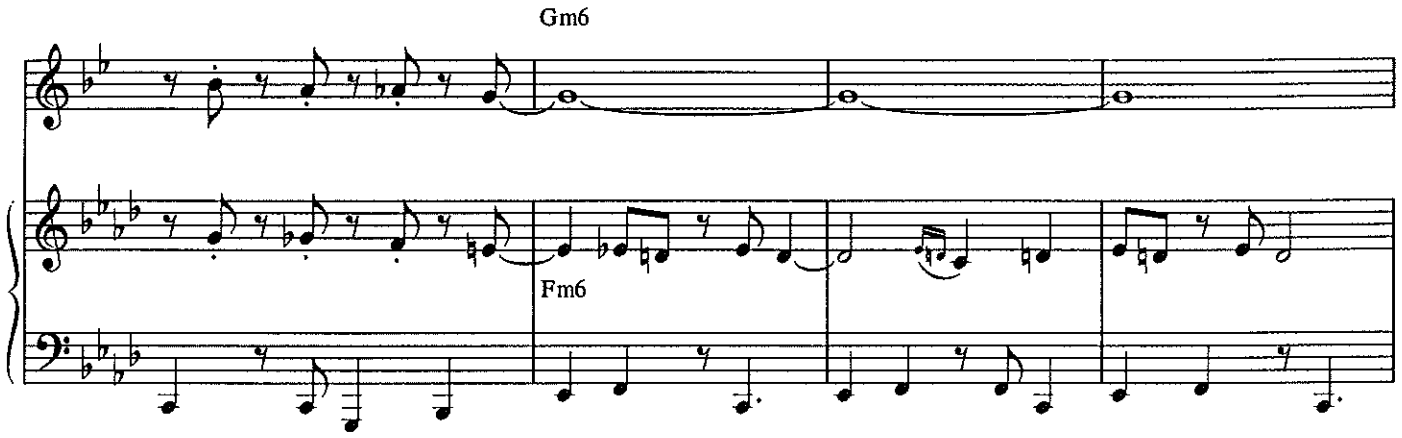

205
Swing
D7(♯9 ♭9)
C7(♯9 ♭9)
15
221
16
237
16
15
16
16
Piano Solo

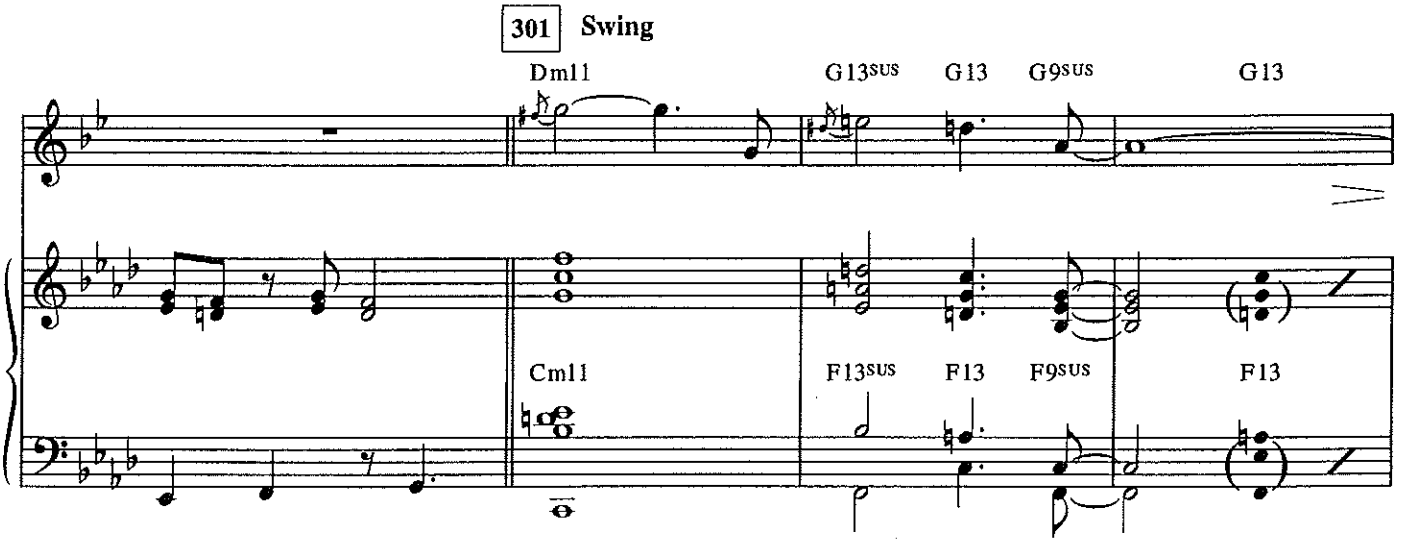

253
269
New Orleans groove
D7(♯9)
16
With cup mute
16
C7(♯9)
16

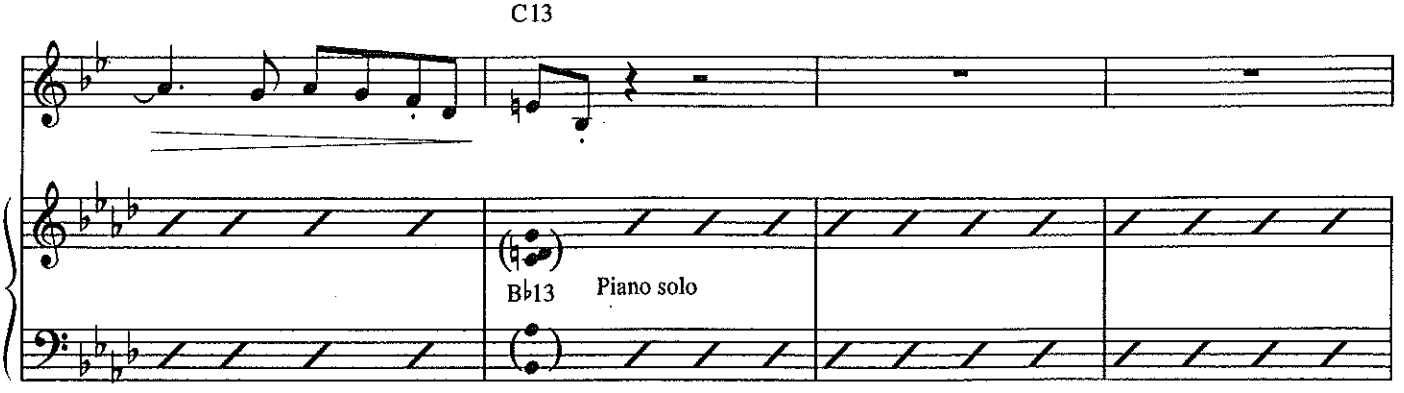

V

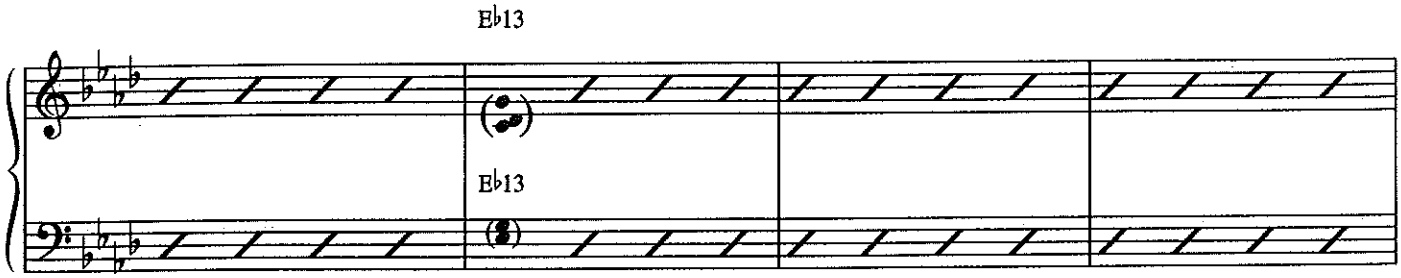

Gm6
Fm6
285
D7(♯9)
C7(♯9)
V

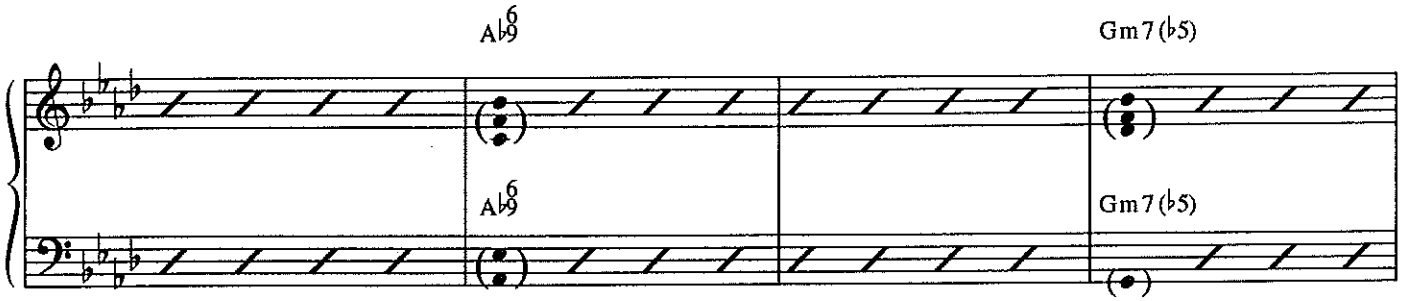

V


Gm6
Fm6

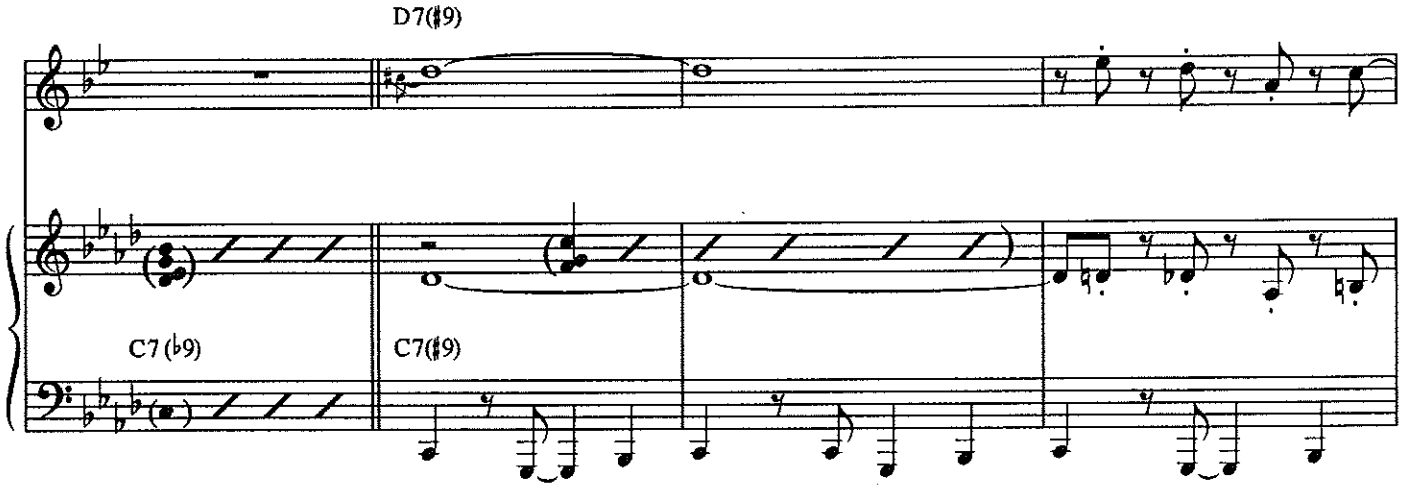

301
Swing
Dm11
G13SUS
G13
G9SUS
G13
Cm11
F13SUS
F13
F9SUS
F13

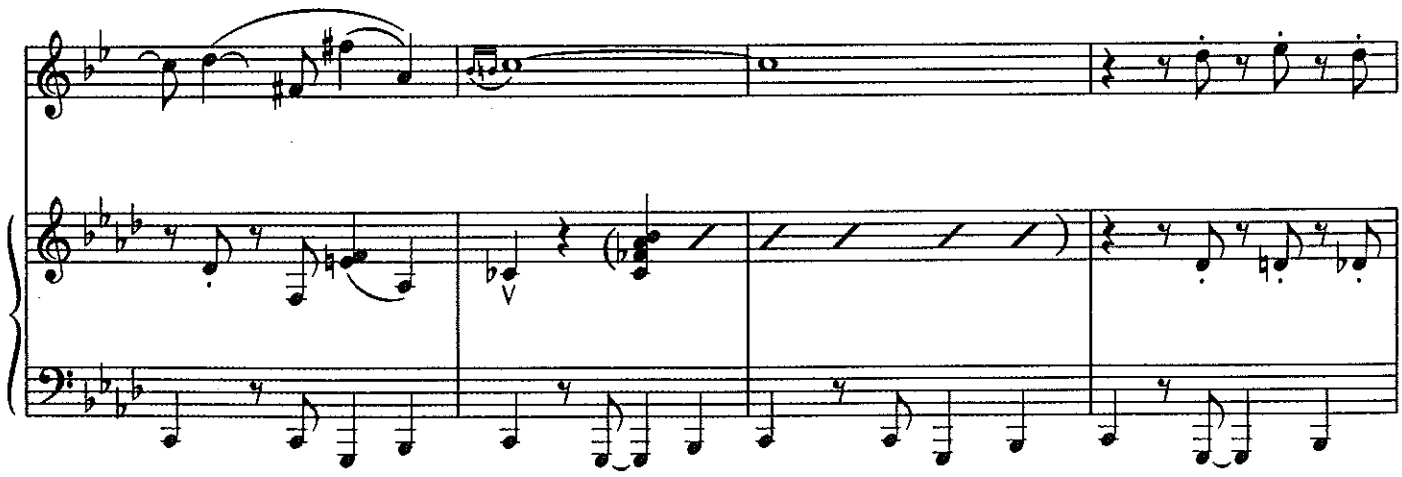

C13
B♭13
Piano solo

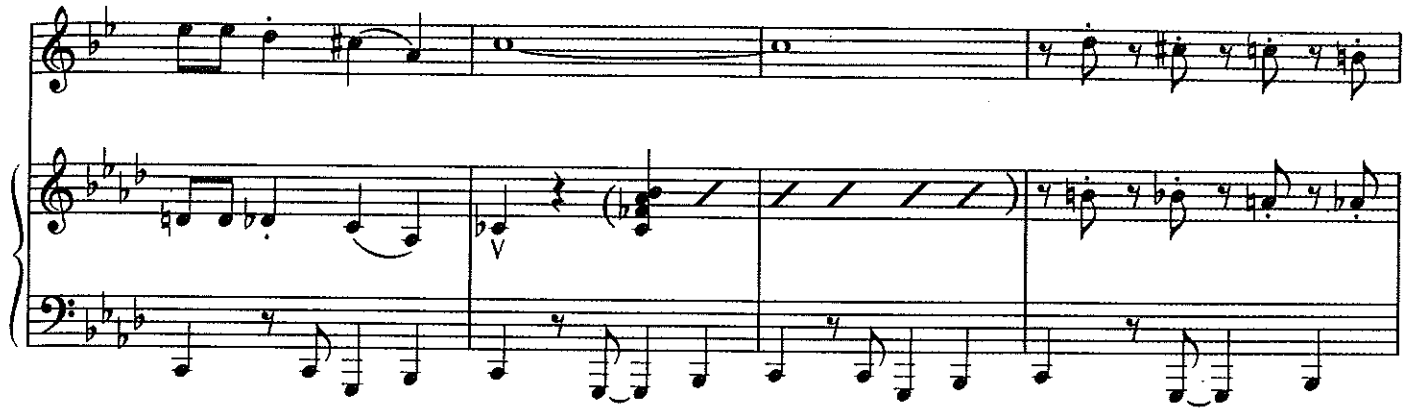


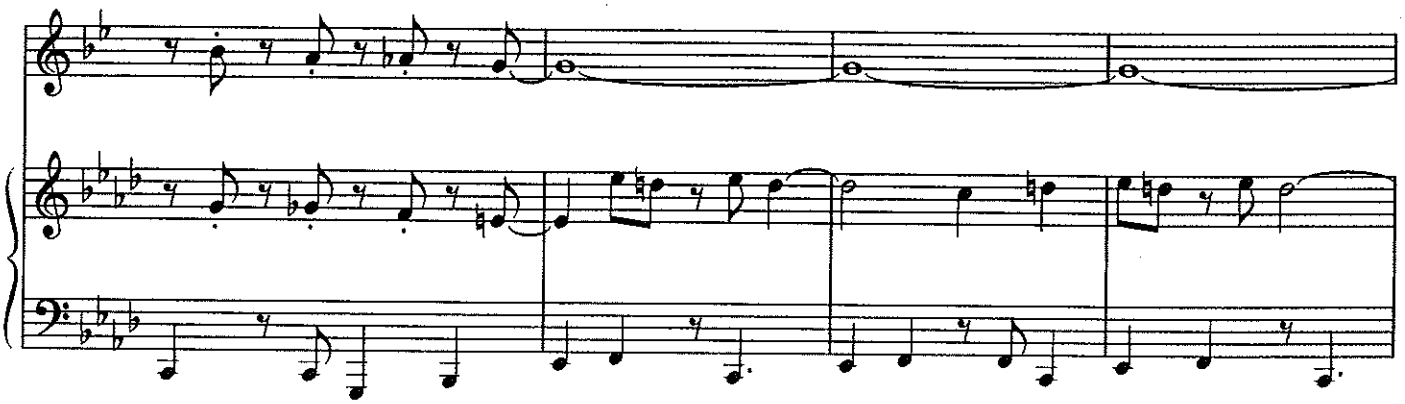


317 **New Orleans groove**

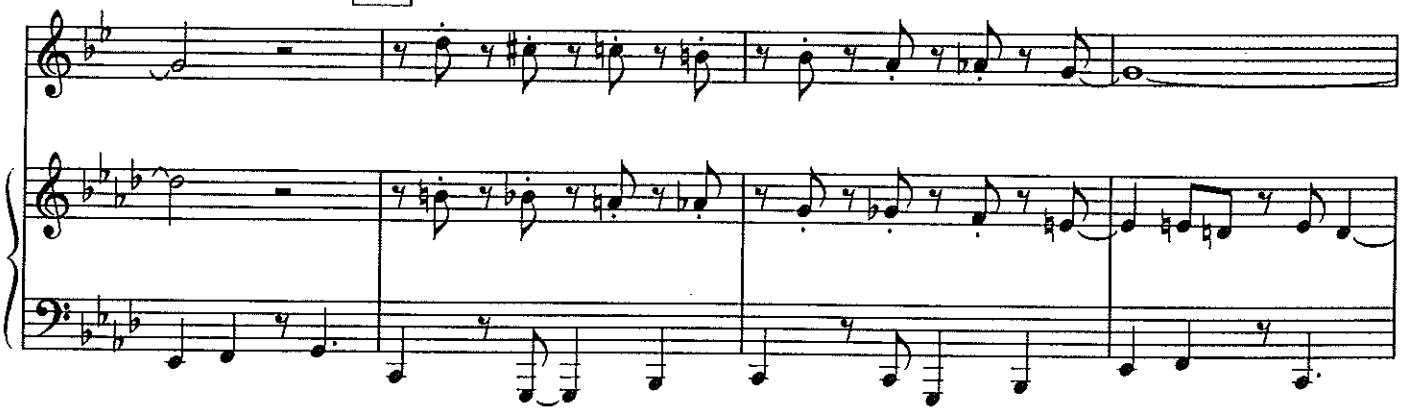


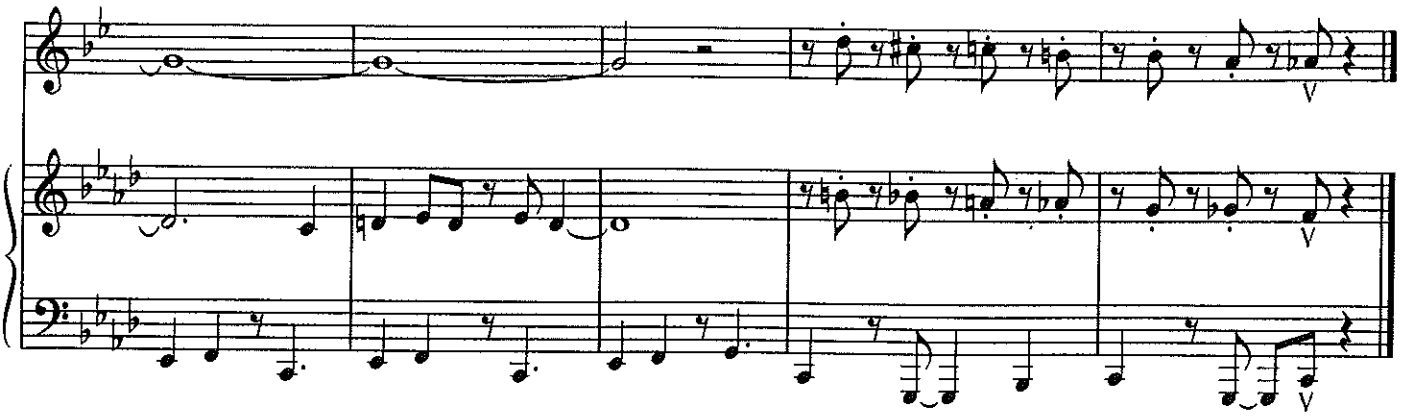






333

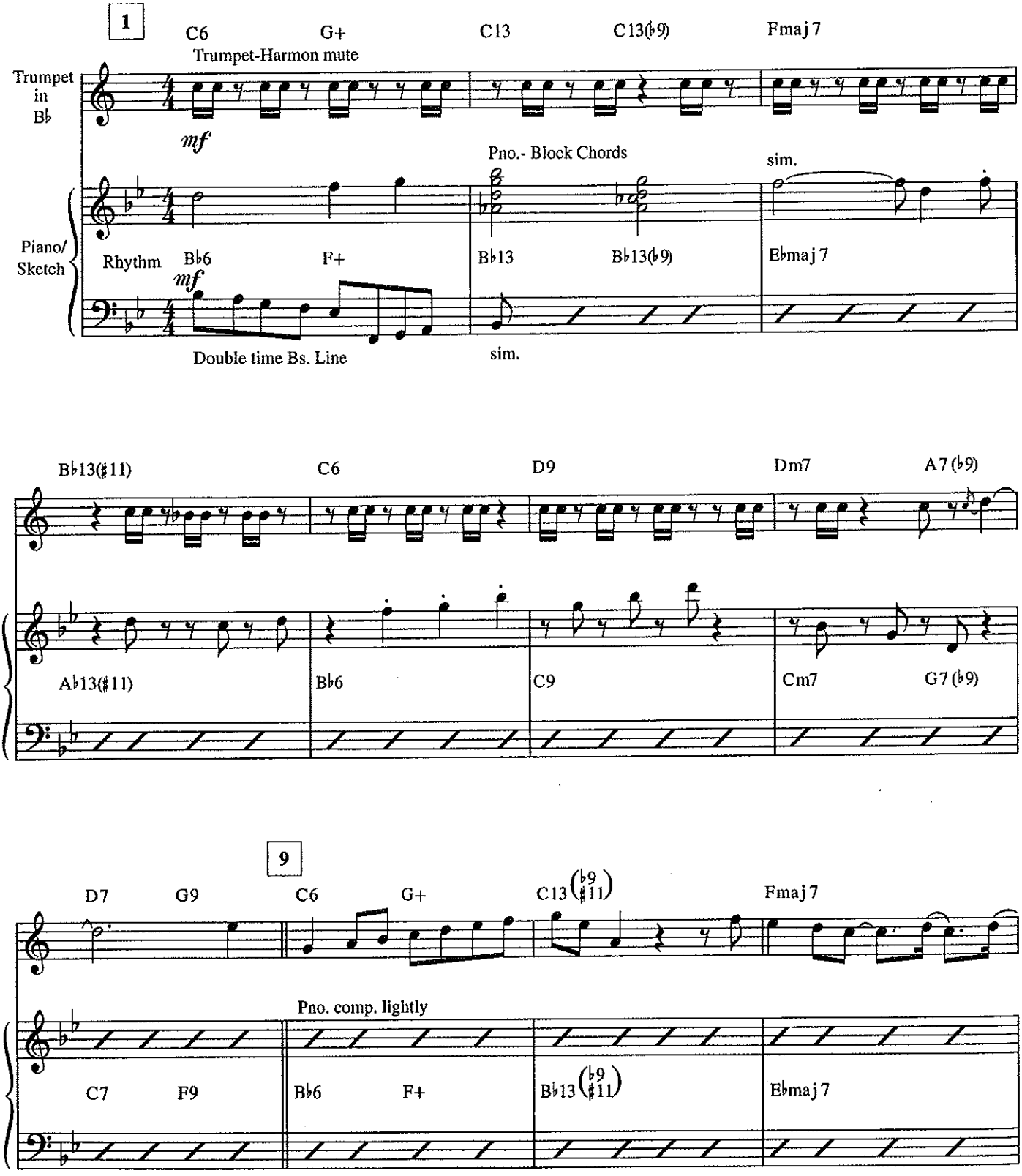




CHEROKEE

By
RAY NOBLE

Bright double time swing ♩ = 166



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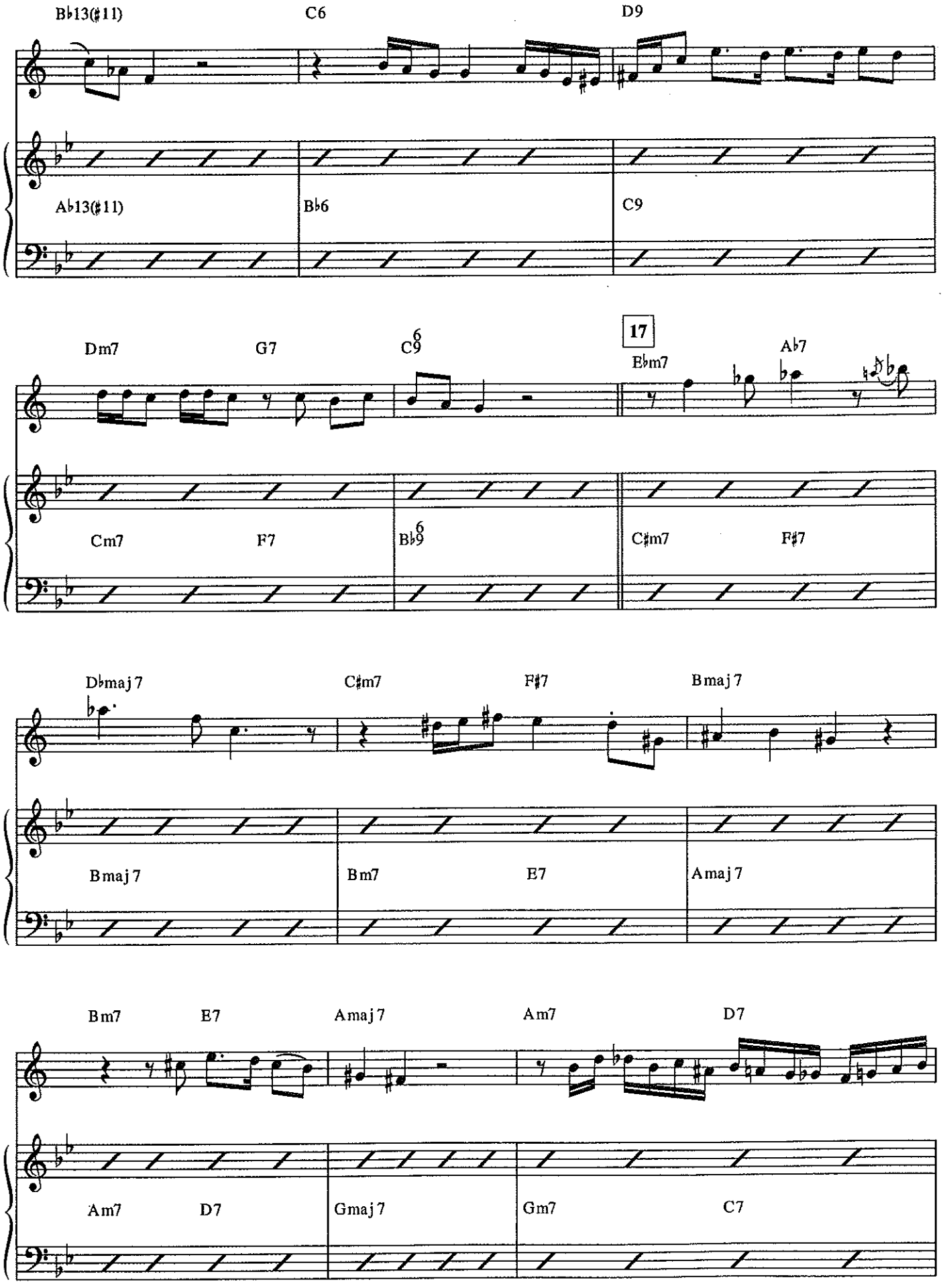
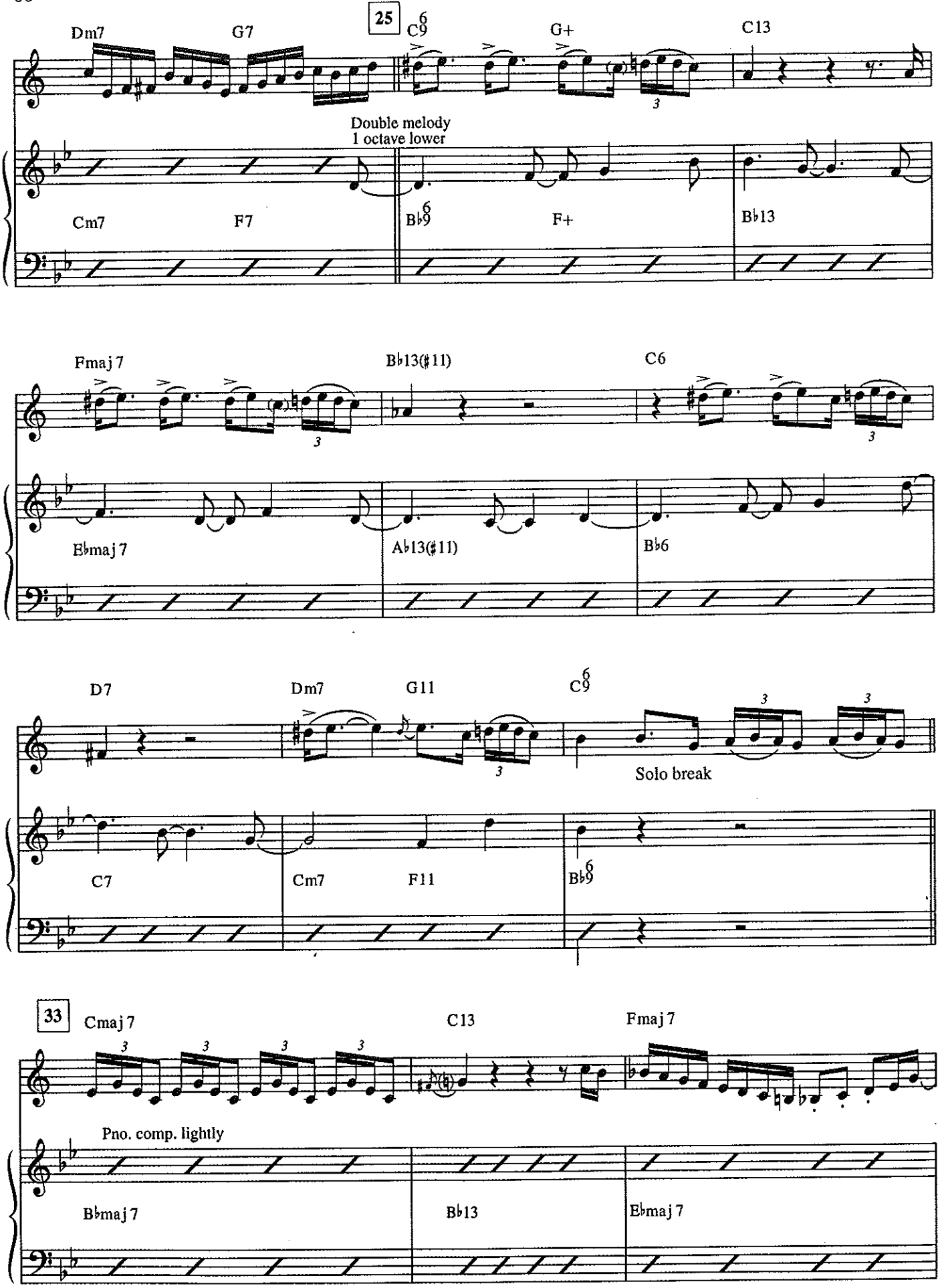
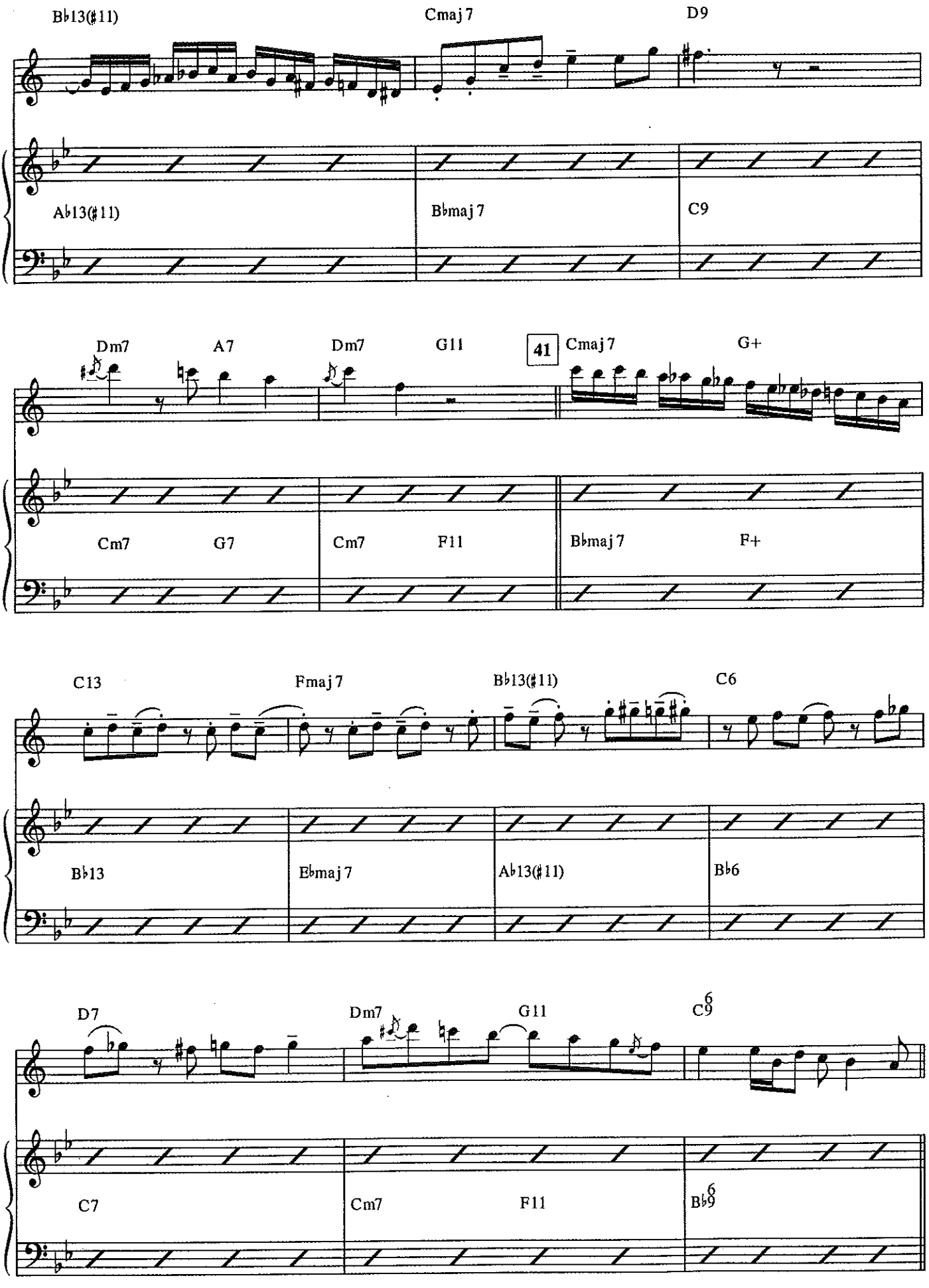
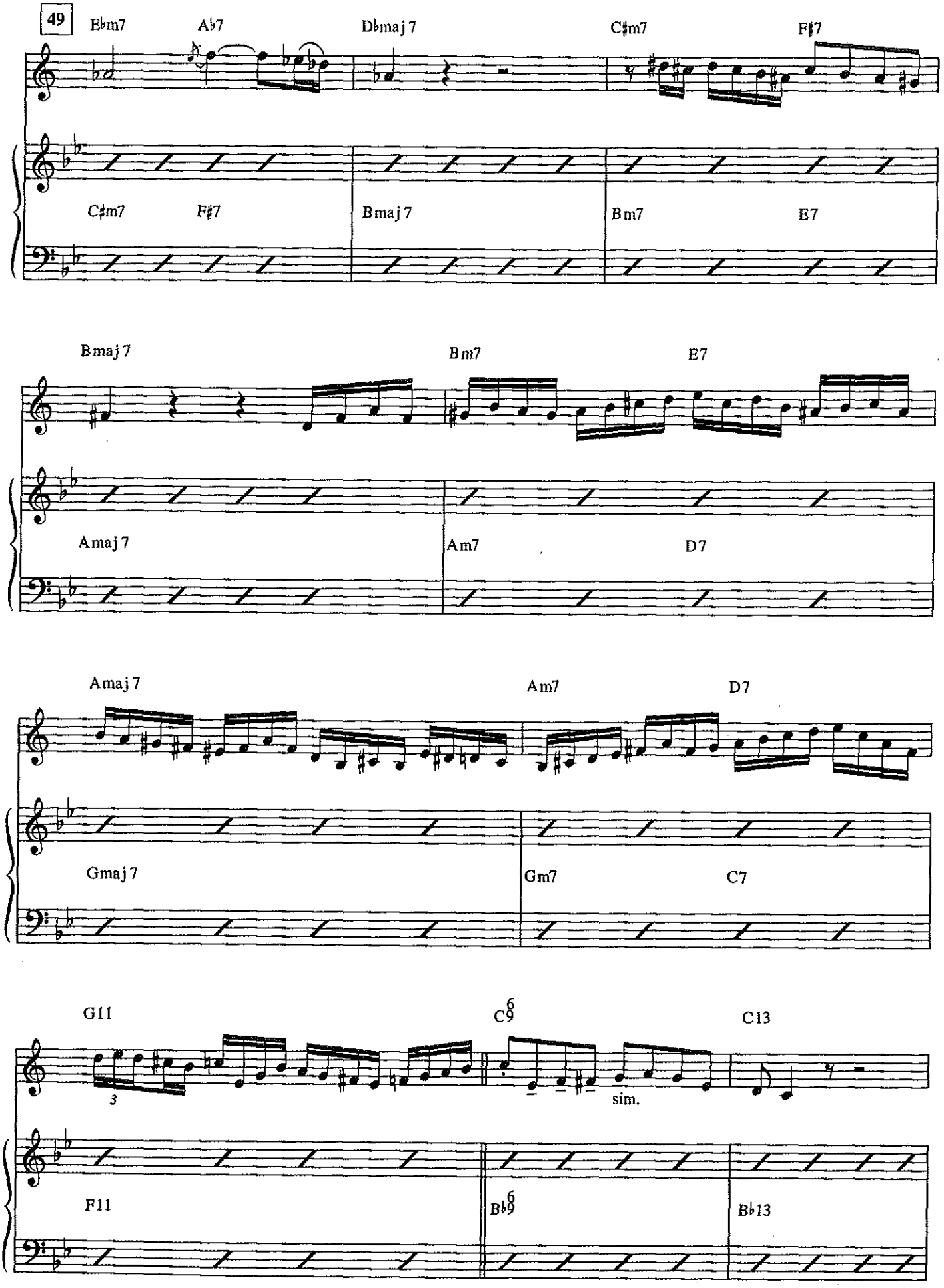
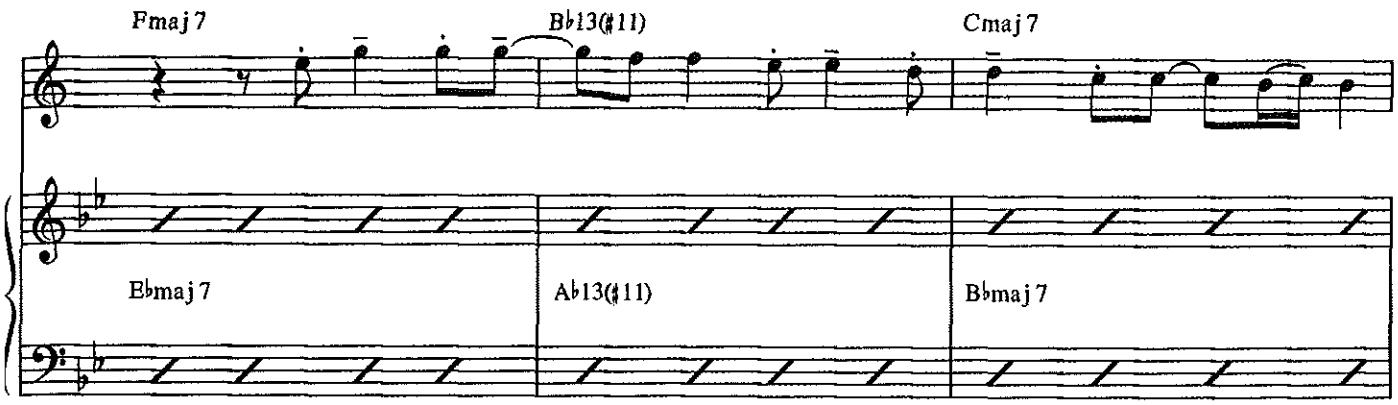
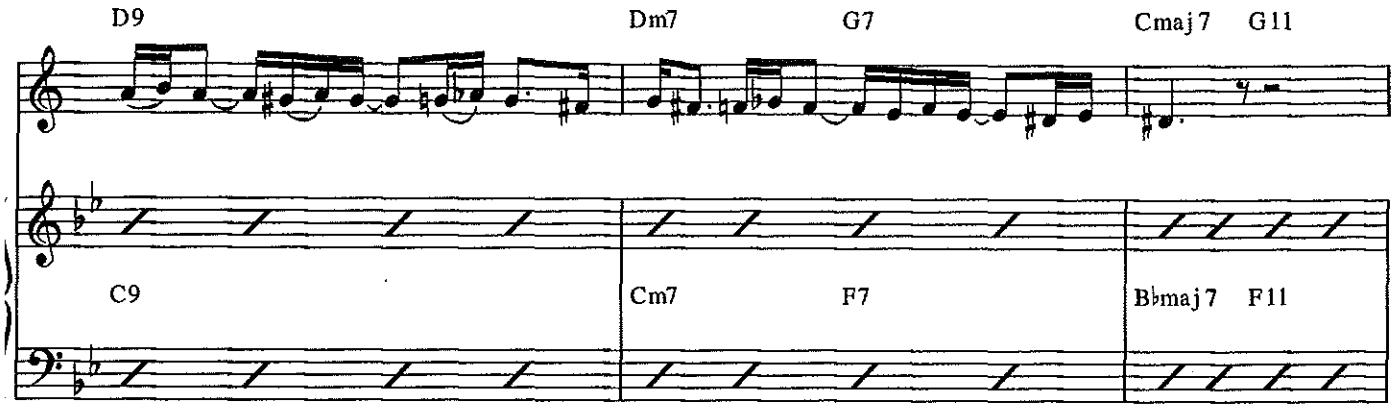

B♭13(♯11)
C6
D9
A♭13(♯11)
B♭6
C9
Dm7
G7
C9 6
17
E♭m7
A♭7
Cm7
F7
B♭9 6
C♯m7
F♯7
D♭maj 7
C♯m7
F♯7
Bmaj 7
Bmaj 7
Bm7
E7
Amaj 7
Bm7
E7
Amaj 7
Am7
D7
Am7
D7
Gmaj 7
Gm7
C7

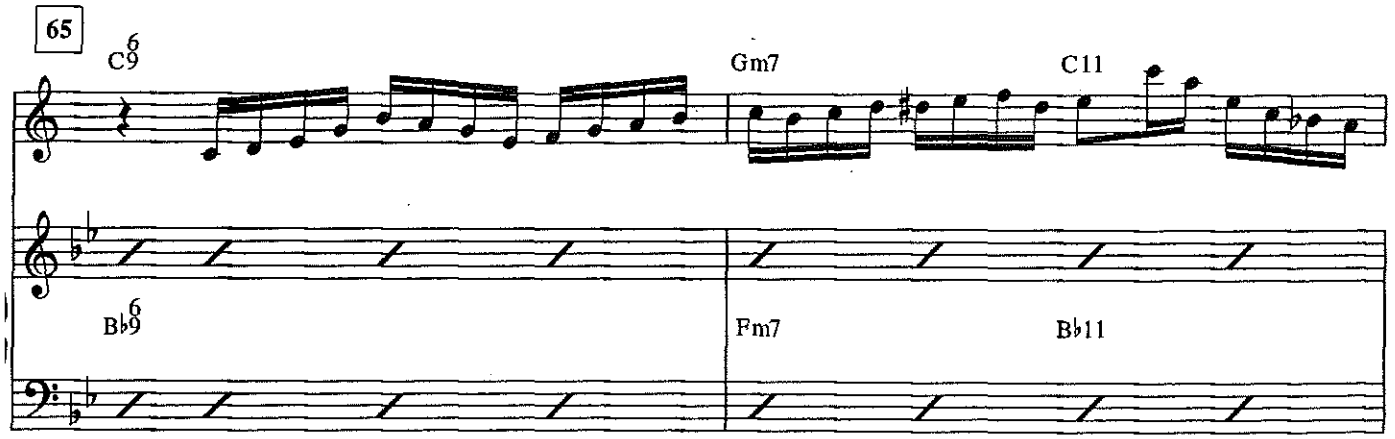

25
Dm7
G7
C9 6
G+
C13
Double melody
1 octave lower
Cm7
F7
B♭9 6
F+
B♭13
Fmaj 7
B♭13(♯11)
C6
E♭maj 7
A♭13(♯11)
B♭6
D7
Dm7
G11
C9 6
Solo break
C7
Cm7
F11
B♭9 6
33
Cmaj 7
C13
Fmaj 7
Pno. comp. lightly
B♭maj 7
B♭13
E♭maj 7

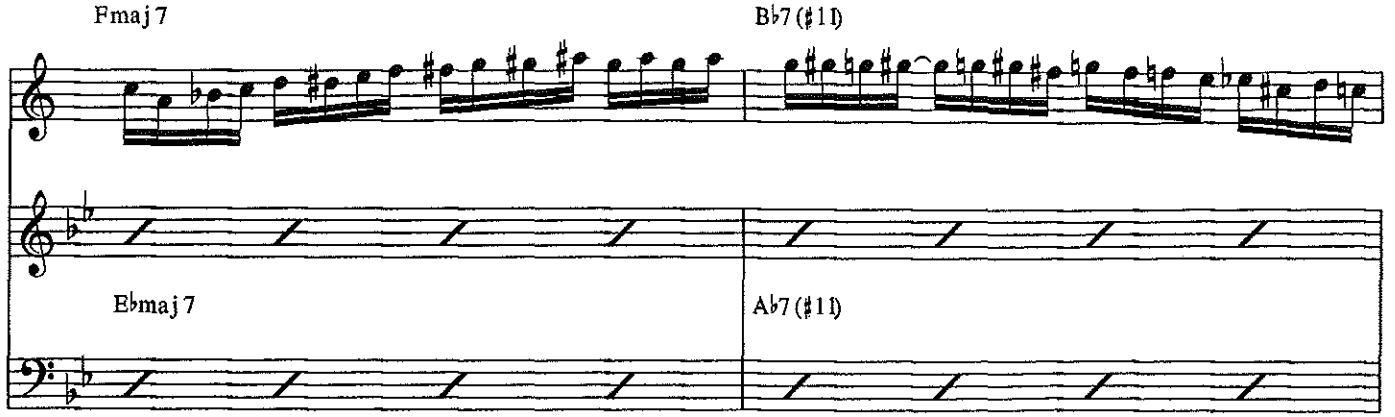

B♭13(♯11)
Cmaj7
D9
A♭13(♯11)
B♭maj7
C9
Dm7
A7
Dm7
G11
41
Cmaj7
G+
Cm7
G7
Cm7
F11
B♭maj7
F+
C13
Fmaj7
B♭13(♯11)
C6
B♭13
E♭maj7
A♭13(♯11)
B♭6
D7
Dm7
G11
C9
6
C7
Cm7
F11
B♭9
6

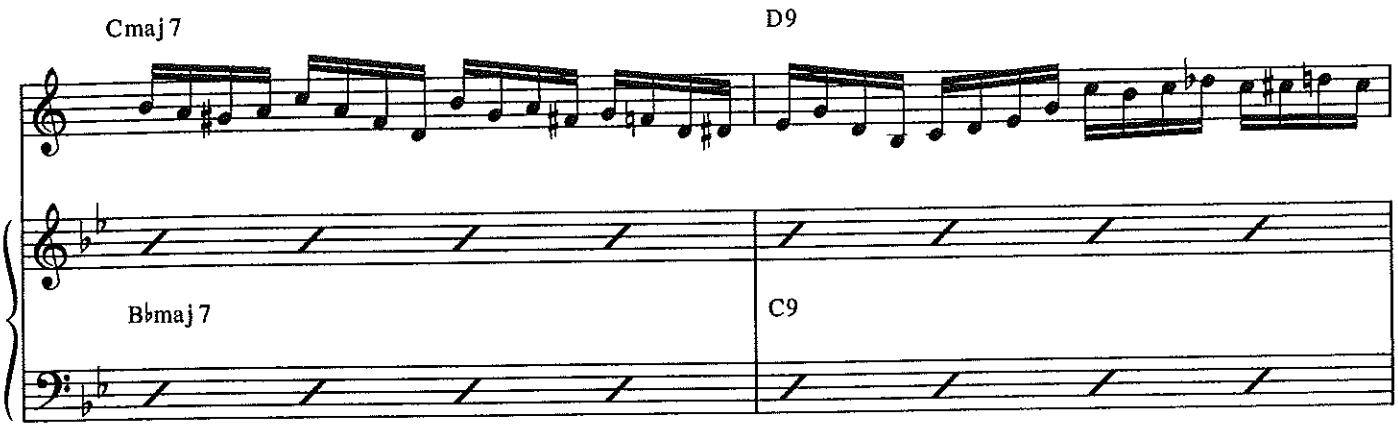

49
E♭m7
A♭7
D♭maj 7
C♯m7
F♯7
C♯m7
F♯7
Bmaj 7
Bm7
E7
Bmaj 7
Bm7
E7
Amaj 7
Am7
D7
Amaj 7
Am7
D7
Gmaj 7
Gm7
C7
G11
C9
6
C13
3
sim.
F11
B♭9
6
B♭13

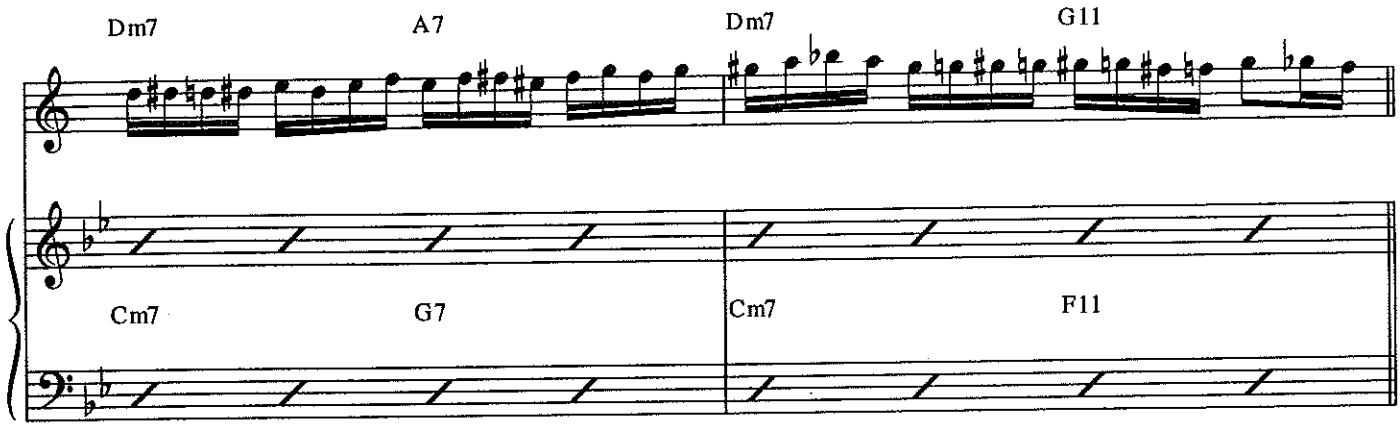

Fmaj 7
B♭13(♯11)
Cmaj 7
E♭maj 7
A♭13(♯11)
B♭maj 7

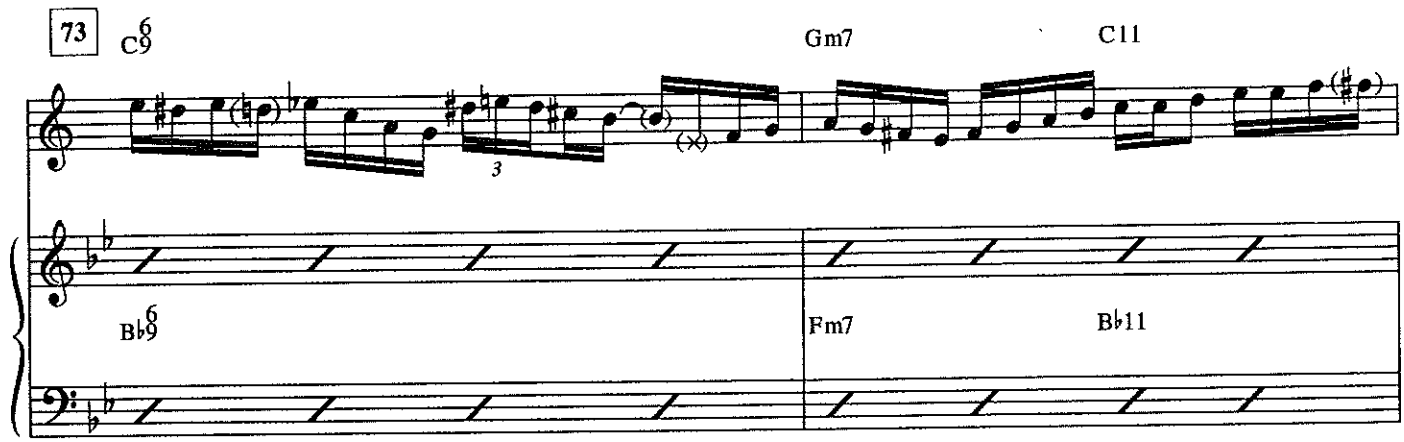

D9
Dm7
G7
Cmaj 7
G11
C9
Cm7
F7
B♭maj 7
F11

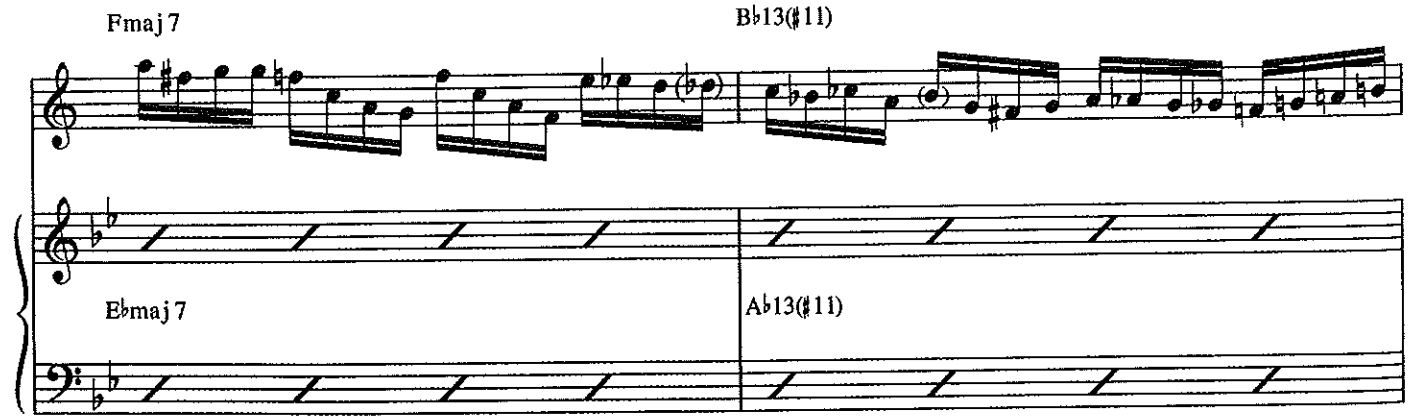

65
C9 6
Gm7
C11
B♭9 6
Fm7
B♭11

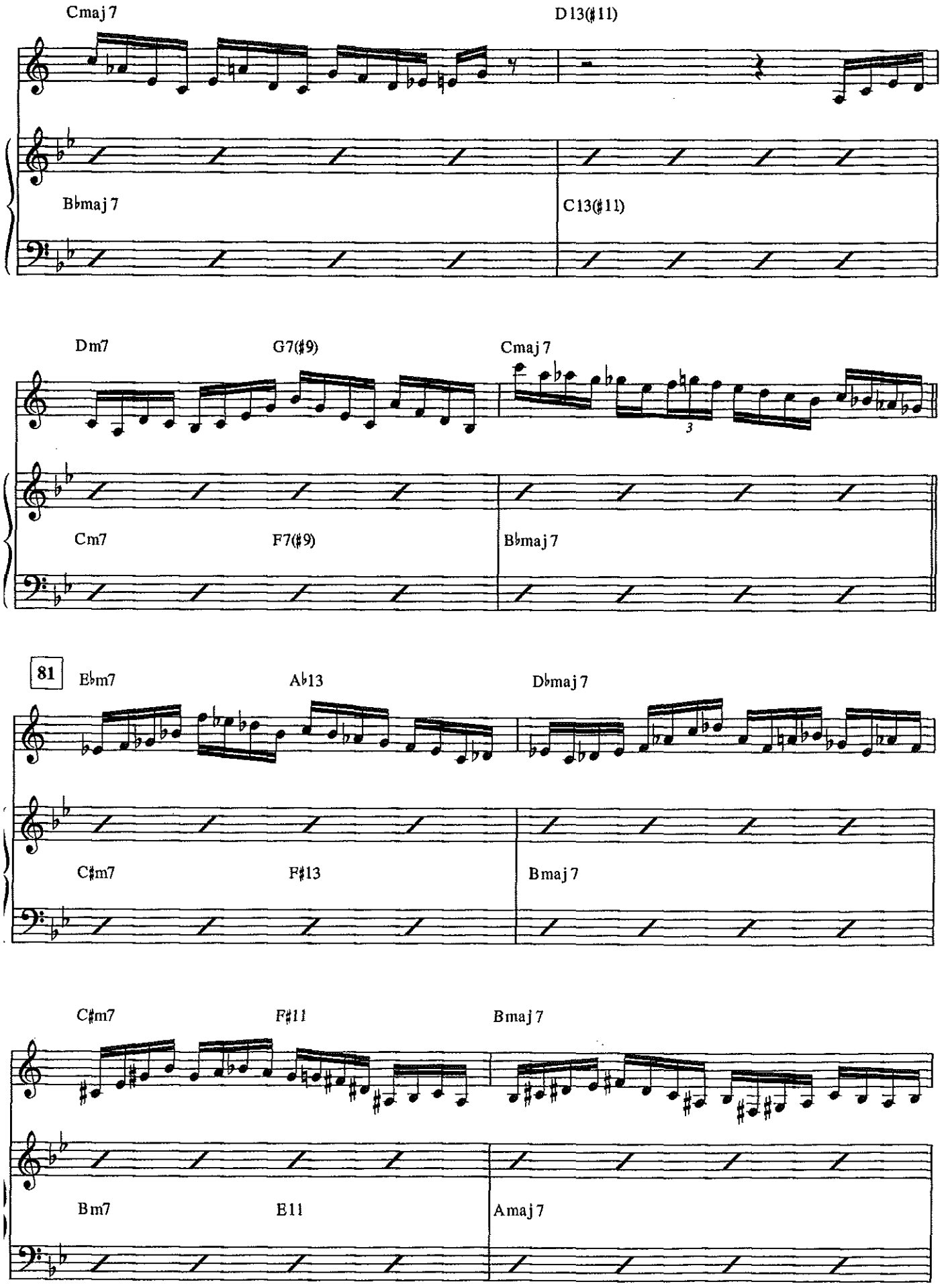

Fmaj 7
B♭7 (♯11)
E♭maj 7
A♭7 (♯11)

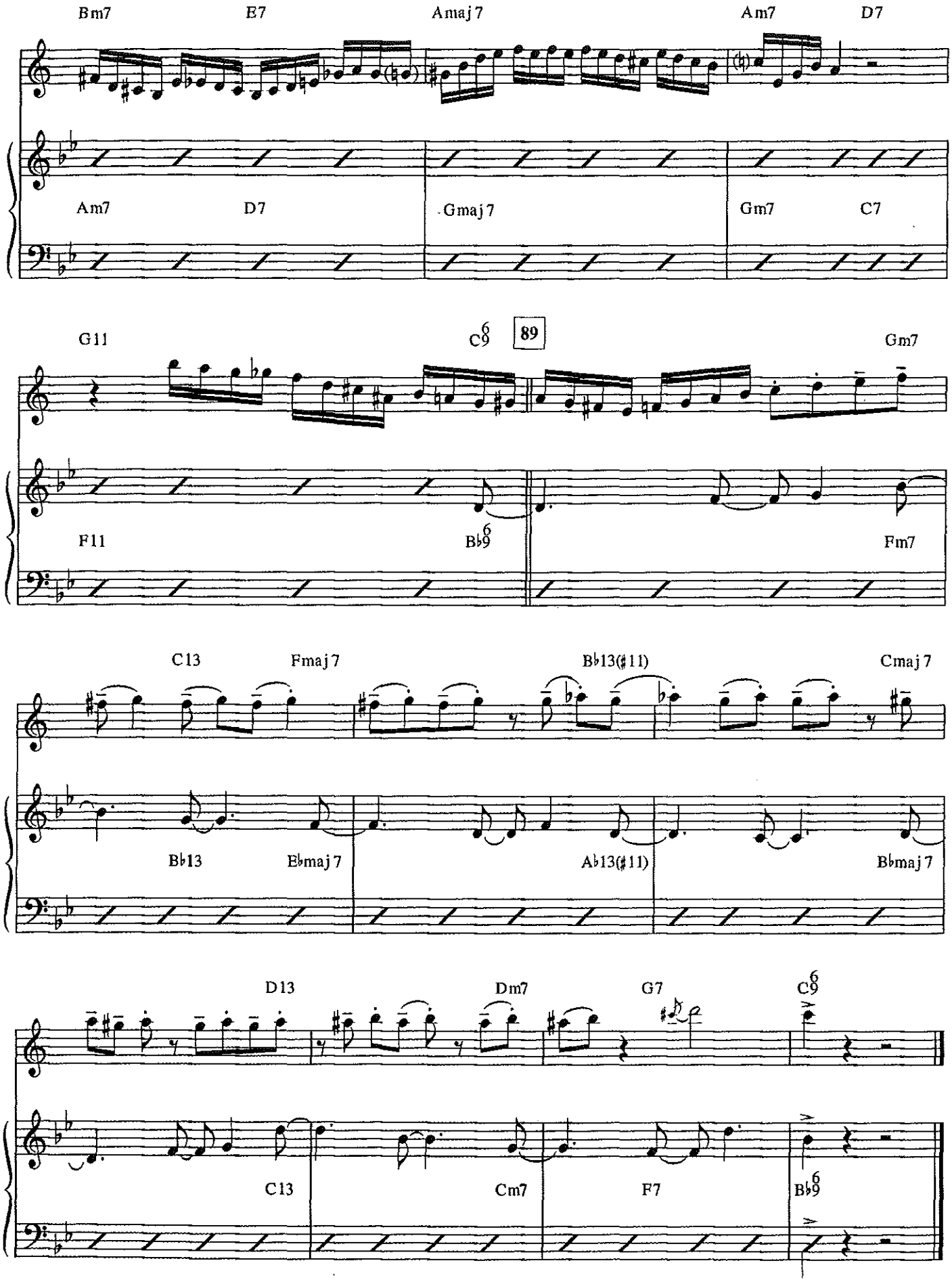

Cmaj 7
D9
B♭maj 7
C9


Dm7
A7
Dm7
G11
Cm7
G7
Cm7
F11


73
C9 6
Gm7
C11
B♭9 6
Fm7
B♭11


Fmaj 7
B♭13(♯11)
E♭maj 7
A♭13(♯11)

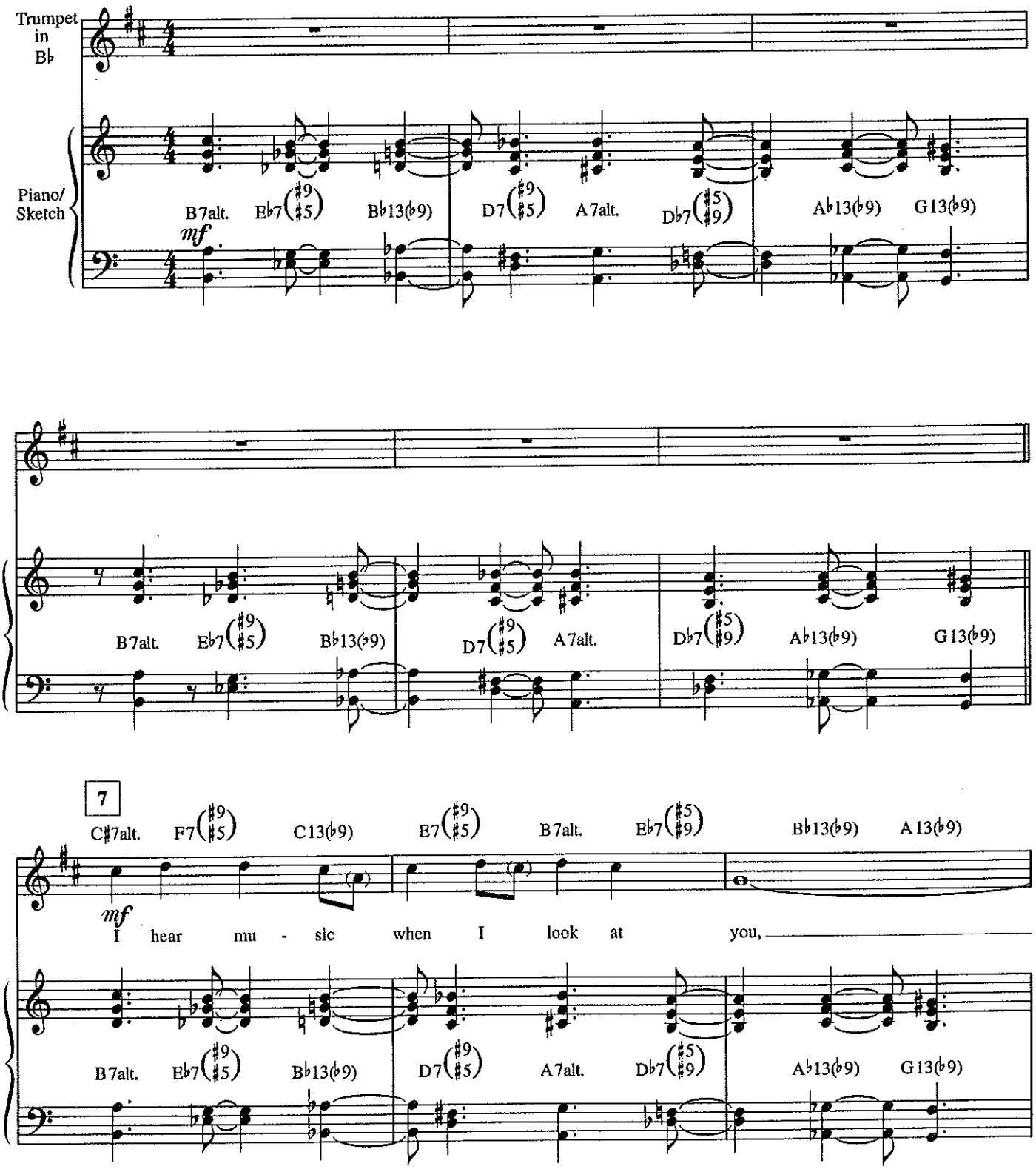

Cmaj 7
D13(♯11)
B♭maj 7
C13(♯11)
Dm7
G7(♯9)
Cmaj 7
3
Cm7
F7(♯9)
B♭maj 7
81
E♭m7
A♭13
D♭maj 7
C♯m7
F♯13
Bmaj 7
C♯m7
F♯11
Bmaj 7
Bm7
E11
Amaj 7


Bm7
E7
Amaj7
Am7
D7
Am7
D7
Gmaj7
Gm7
C7
G11
C9 6
89
Gm7
F11
B♭9 6
Fm7
C13
Fmaj7
B♭13(♯11)
Cmaj7
B♭13
E♭maj7
A♭13(♯11)
B♭maj7
D13
Dm7
G7
C9 6
C13
Cm7
F7
B♭9 6

THE SONG IS YOU

By
JEROME KERN

Bright swing (♩♩=♩³♪)



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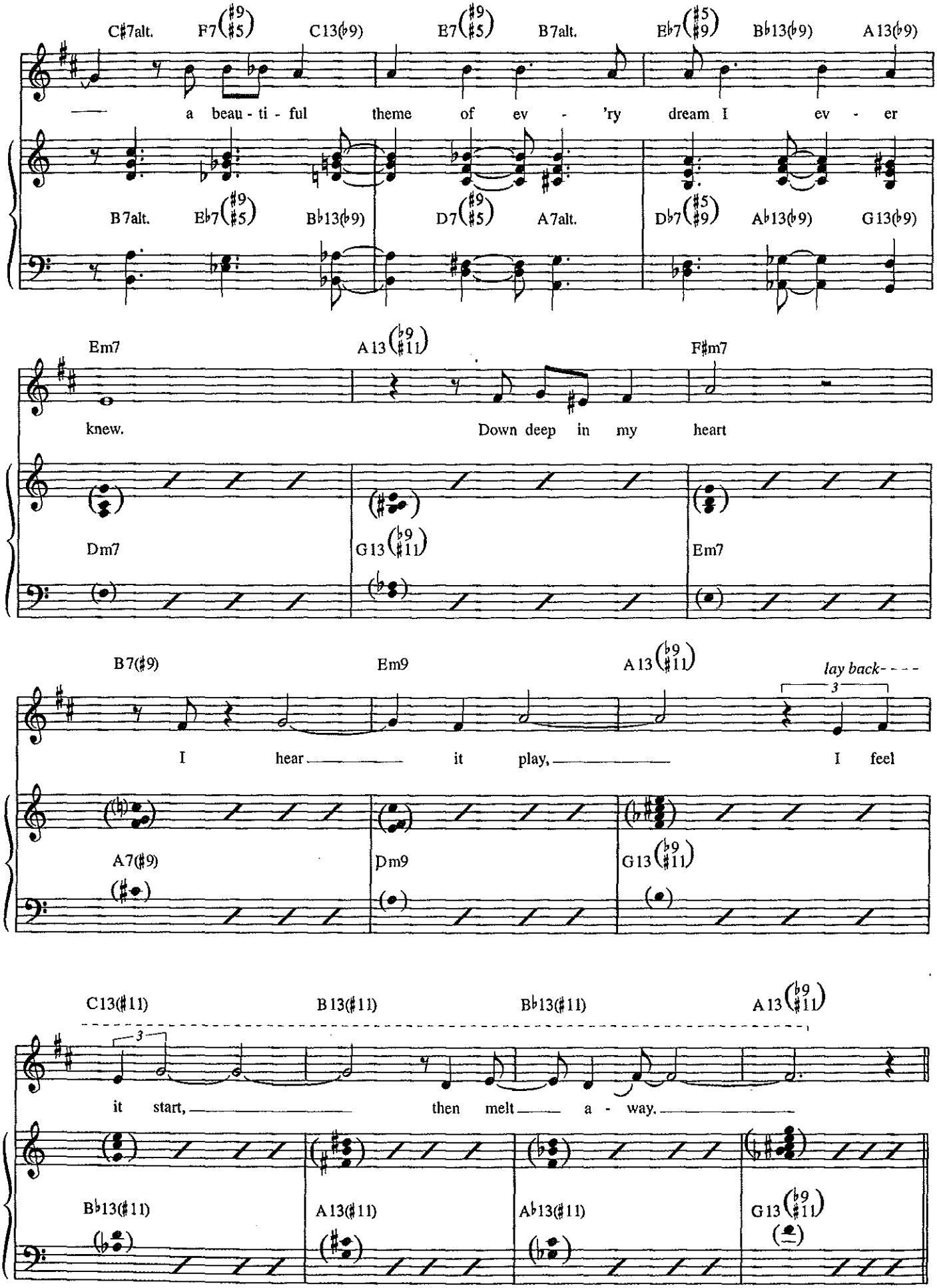
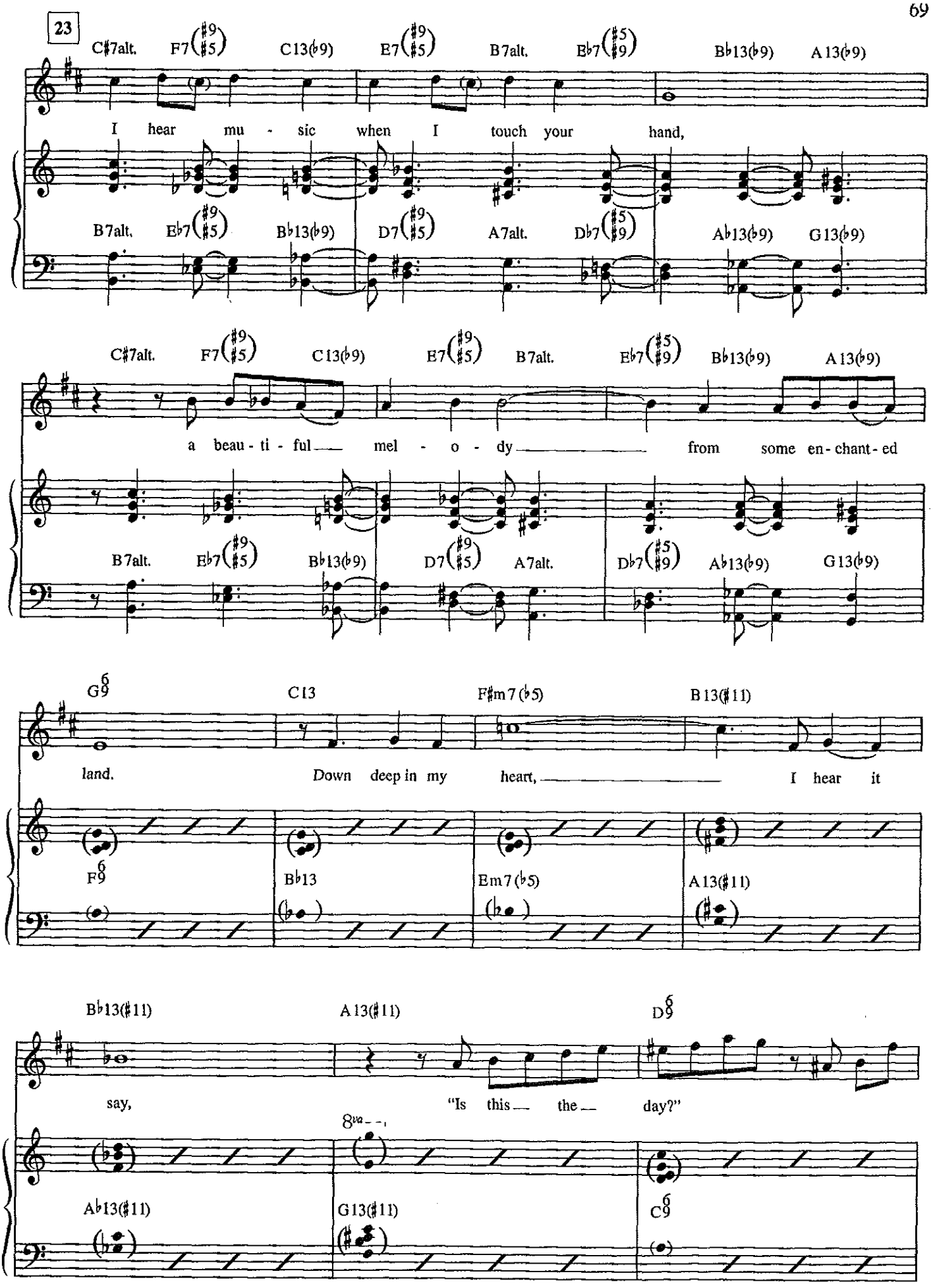
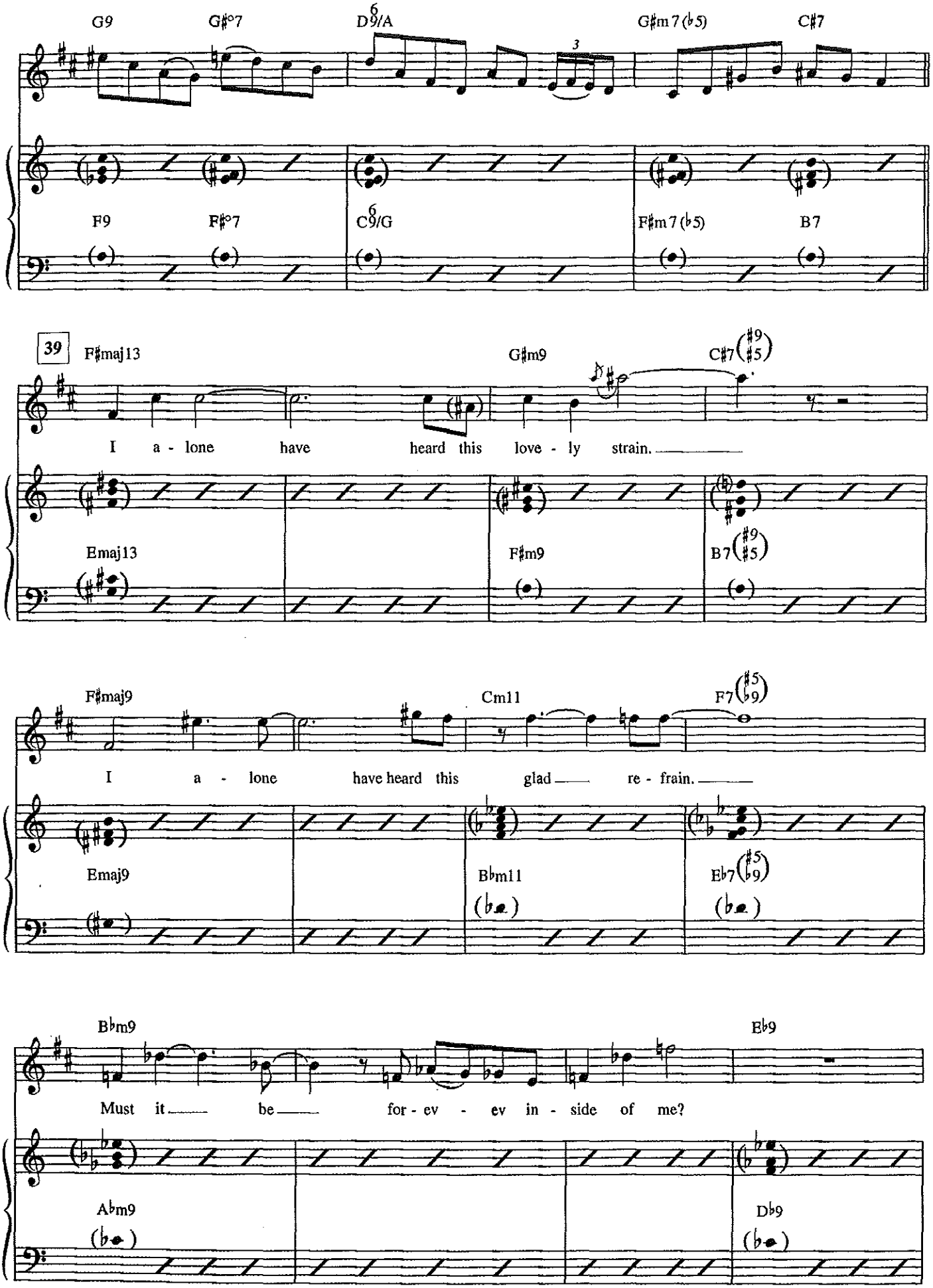
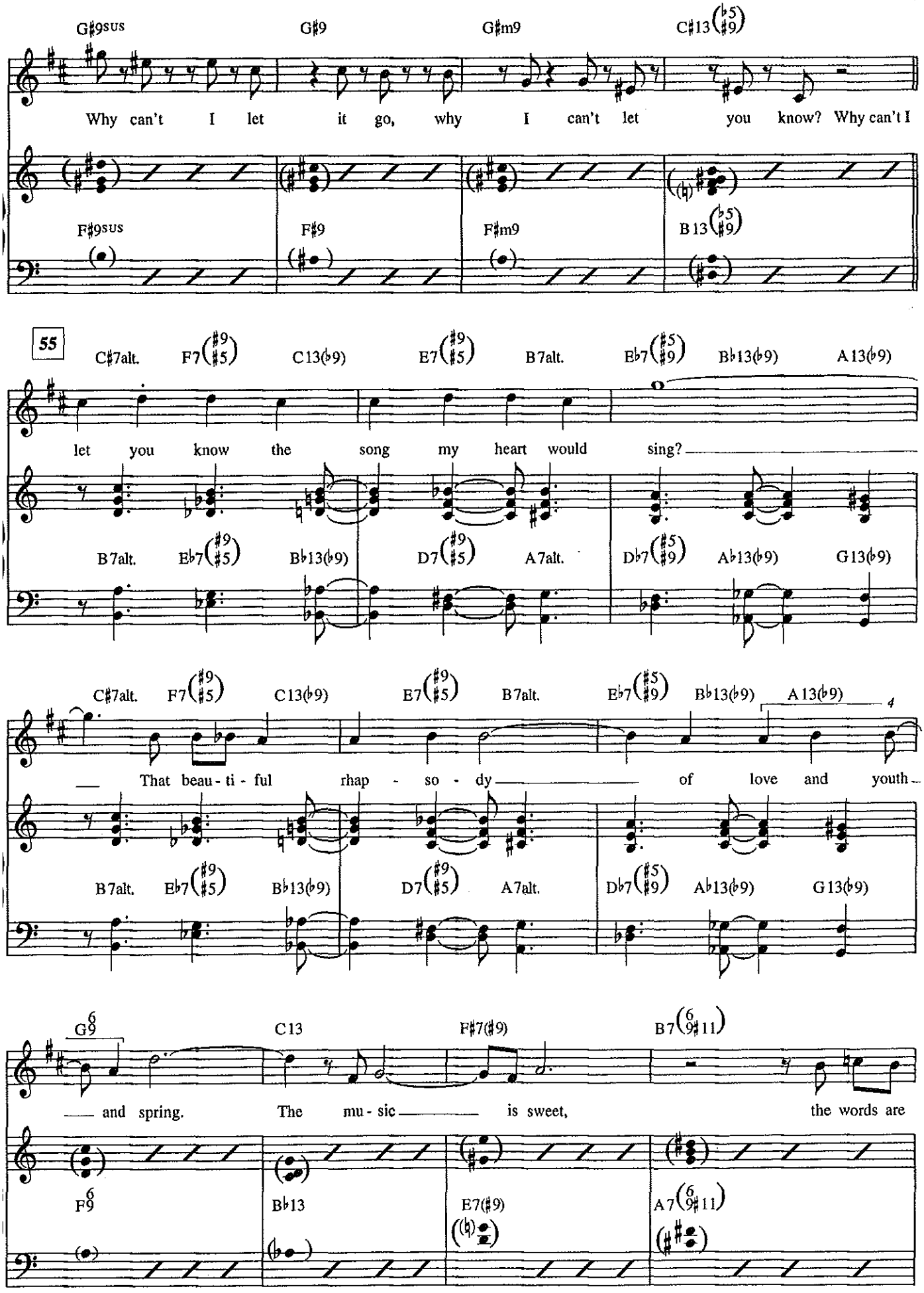
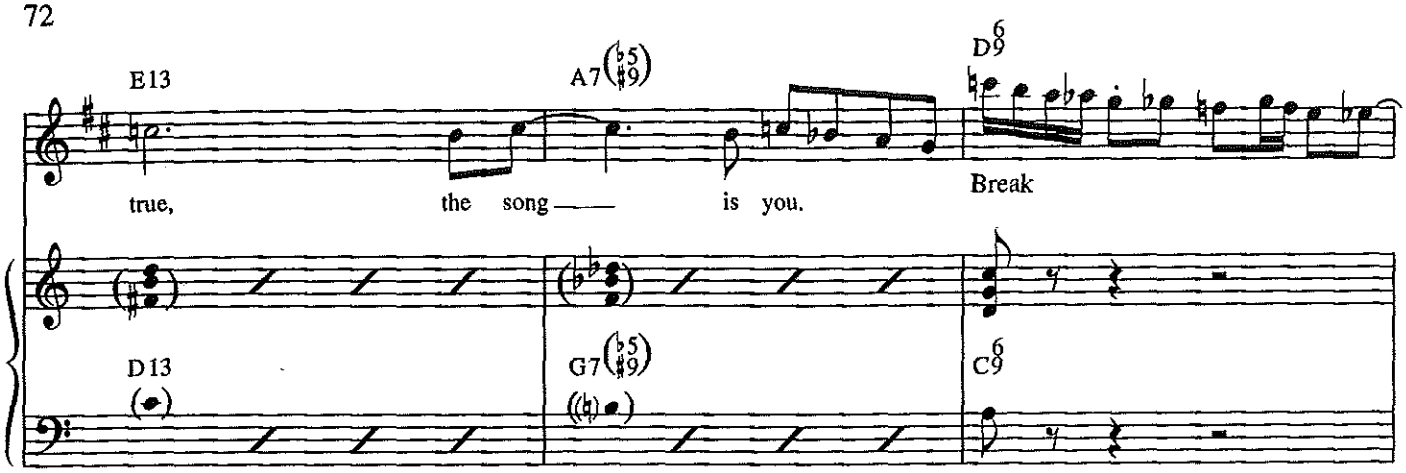
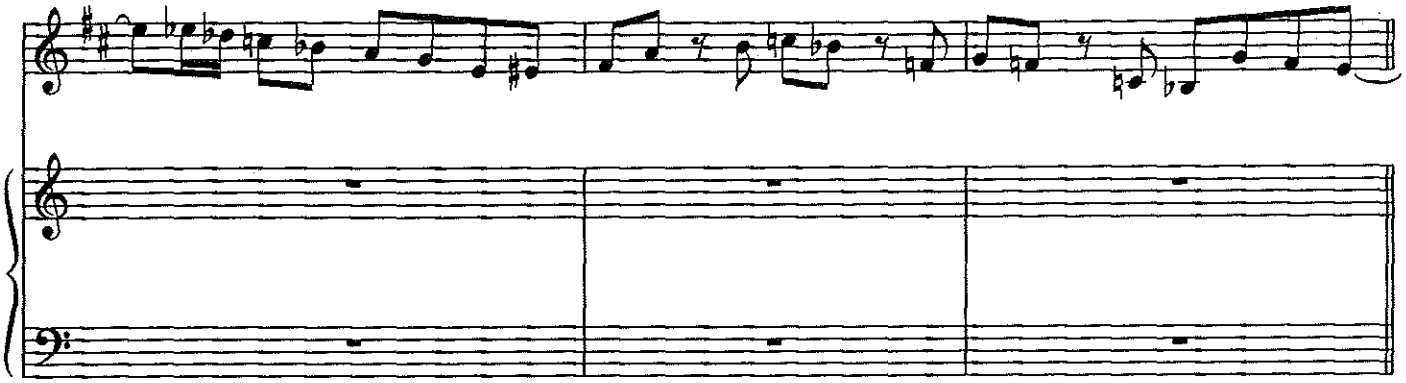

C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
a beau - ti - ful theme of ev - 'ry dream I ev - er
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
Em7 A13(♭9 ♯11) F♯m7
knew. Down deep in my heart
Dm7 G13(♭9 ♯11) Em7
B7(♯9) Em9 A13(♭9 ♯11)
lay back- - - -
3
I hear it play, I feel
A7(♯9) Dm9 G13(♭9 ♯11)
C13(♯11) B13(♯11) B♭13(♯11) A13(♭9 ♯11)
3
it start, then melt a - way.
B♭13(♯11) A13(♯11) A♭13(♯11) G13(♭9 ♯11)

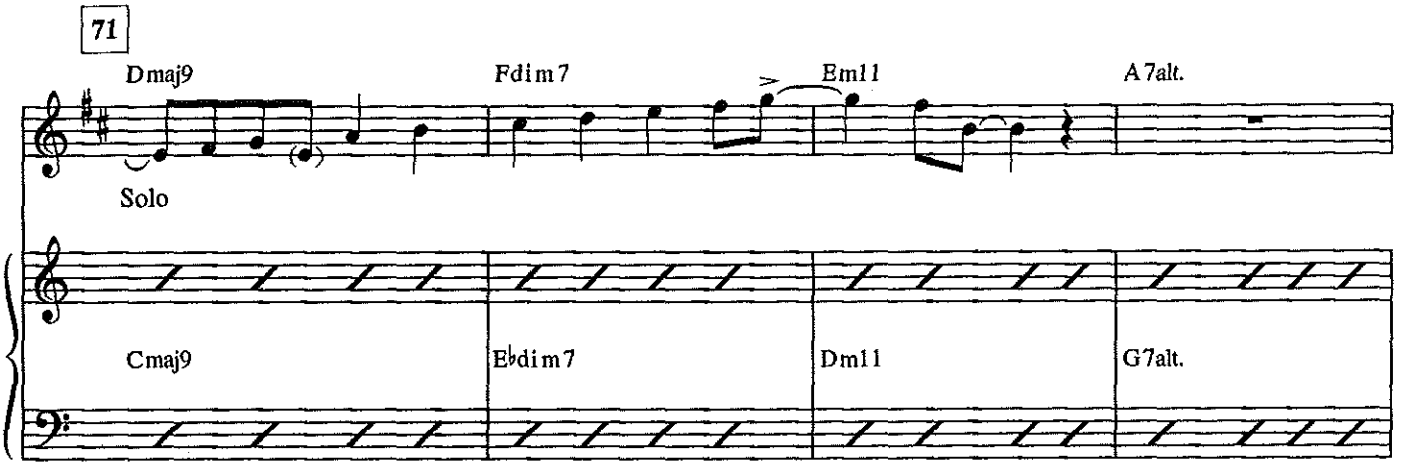

23
C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
I hear mu - sic when I touch your hand,
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
a beau - ti - ful mel - o - dy from some en - chant - ed
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
G9 6 C13 F♯m7(♭5) B13(♯11)
land. Down deep in my heart, I hear it
F9 6 B♭13 Em7(♭5) A13(♯11)
B♭13(♯11) A13(♯11) D9 6
say, "Is this the day?"
8va
A♭13(♯11) G13(♯11) C9 6

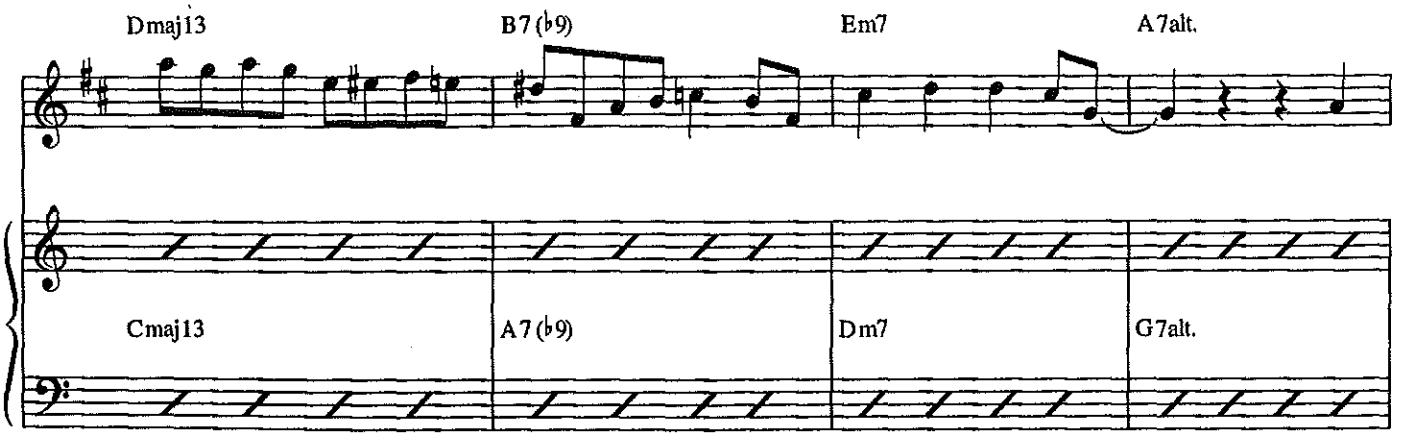

G9
G♯°7
D6/A
G♯m7(♭5)
C♯7
F9
F♯°7
C6/G
F♯m7(♭5)
B7
39
F♯maj13
G♯m9
C♯7(♯9 ♯5)
I a - lone have heard this love - ly strain.
Emaj13
F♯m9
B7(♯9 ♯5)
F♯maj9
Cm11
F7(♯5 ♭9)
I a - lone have heard this glad re - frain.
Emaj9
B♭m11
E♭7(♯5 ♭9)
B♭m9
E♭9
Must it be for - ev - ev in - side of me?
A♭m9
D♭9

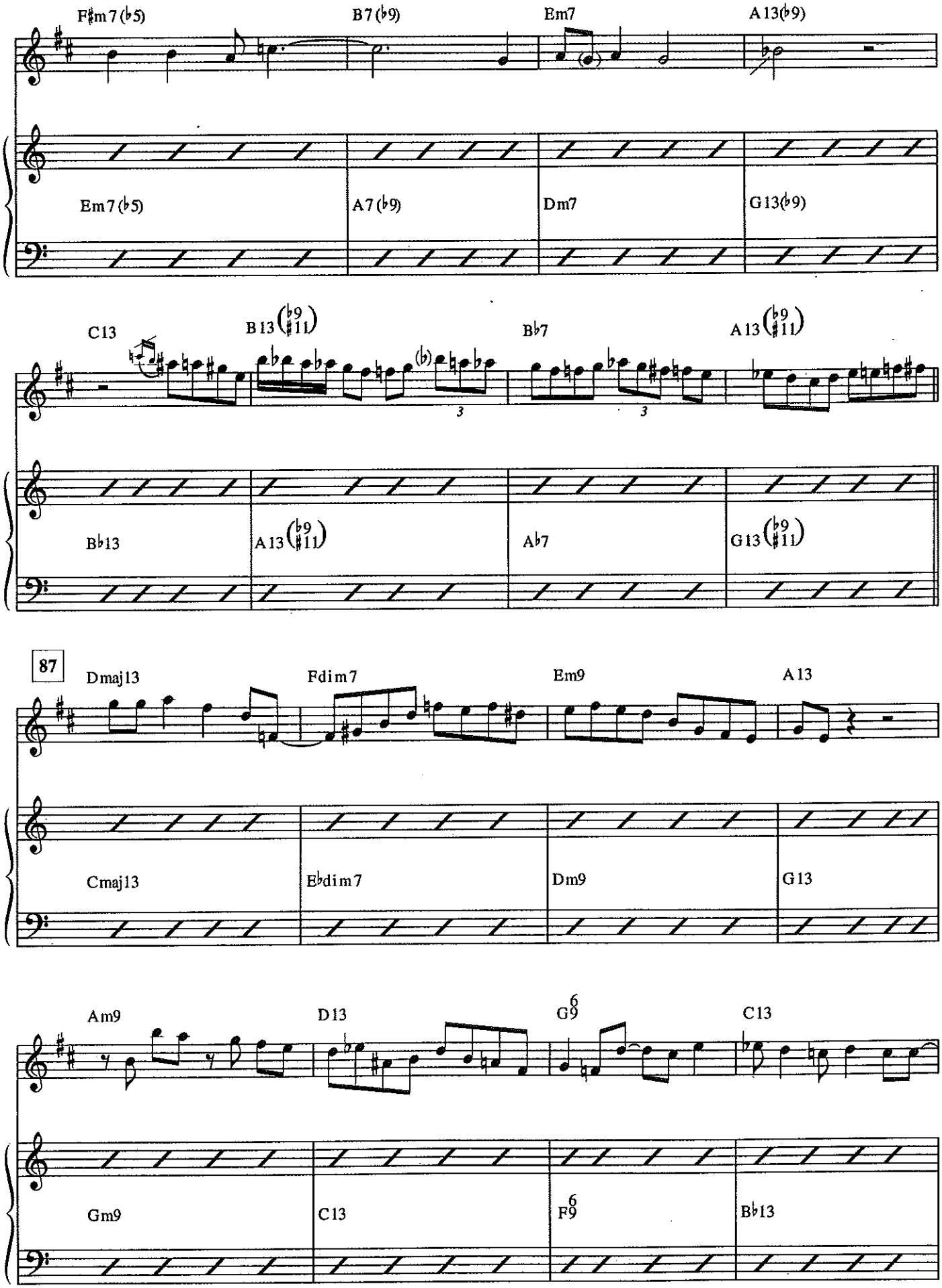

G♯9sus G♯9 G♯m9 C♯13(♭5/♯9)
Why can't I let it go, why I can't let you know? Why can't I
F♯9sus F♯9 F♯m9 B13(♭5/♯9)
55
C♯7alt. F7(♯9/♯5) C13(♭9) E7(♯9/♯5) B7alt. E♭7(♯5/♯9) B♭13(♭9) A13(♭9)
let you know the song my heart would sing?
B7alt. E♭7(♯9/♯5) B♭13(♭9) D7(♯9/♯5) A7alt. D♭7(♯5/♯9) A♭13(♭9) G13(♭9)
C♯7alt. F7(♯9/♯5) C13(♭9) E7(♯9/♯5) B7alt. E♭7(♯5/♯9) B♭13(♭9) A13(♭9)
That beau - ti - ful rhap - so - dy of love and youth
B7alt. E♭7(♯9/♯5) B♭13(♭9) D7(♯9/♯5) A7alt. D♭7(♯5/♯9) A♭13(♭9) G13(♭9)
G6/9 C13 F♯7(♯9) B7(6/9♯11)
and spring. The mu - sic is sweet, the words are
F6/9 B♭13 E7(♯9) A7(6/9♯11)

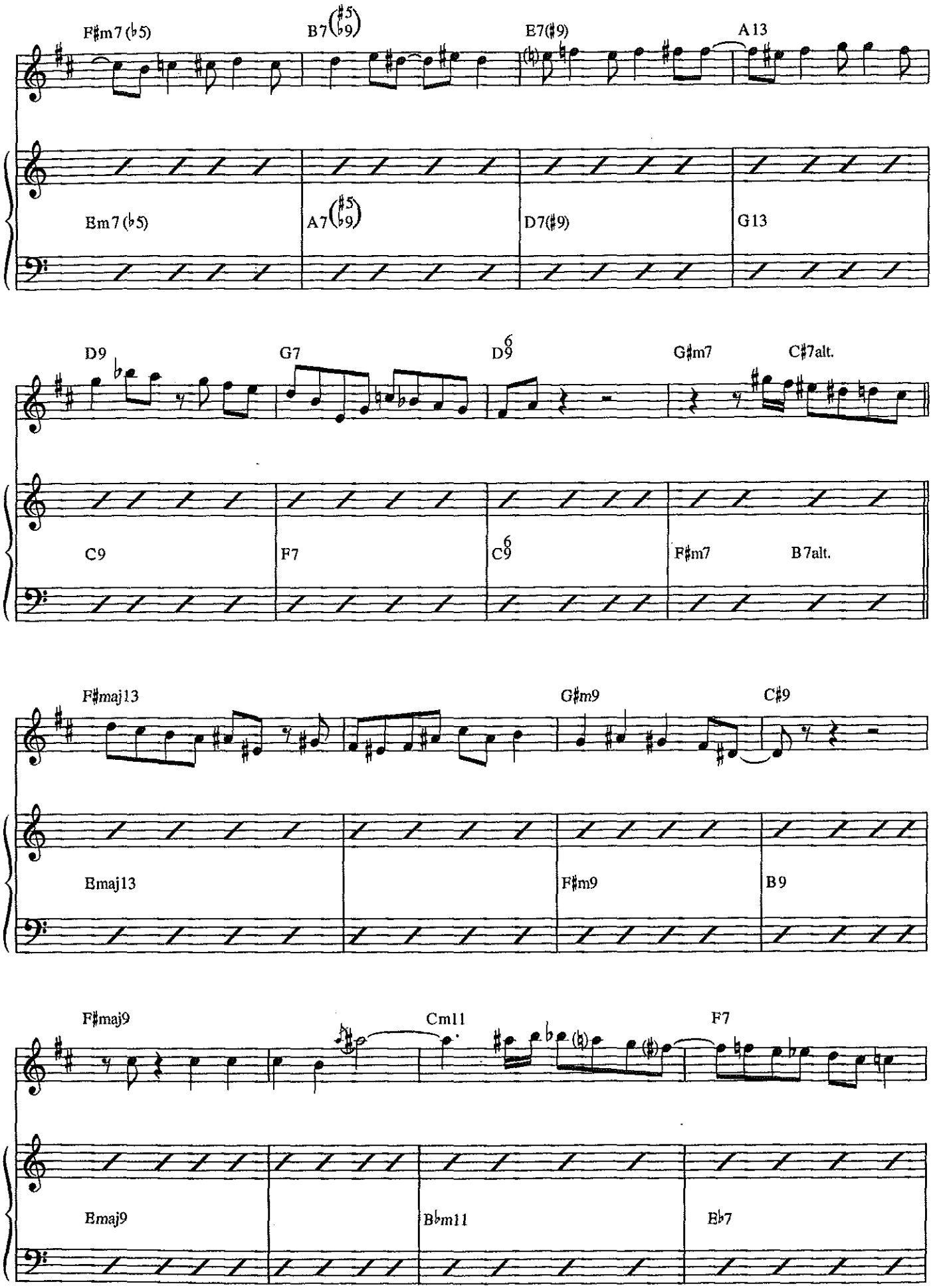

E13
A7(♭5 ♯9)
D9 6
true,
the song
is you.
Break
D13
G7(♭5 ♯9)
C9 6

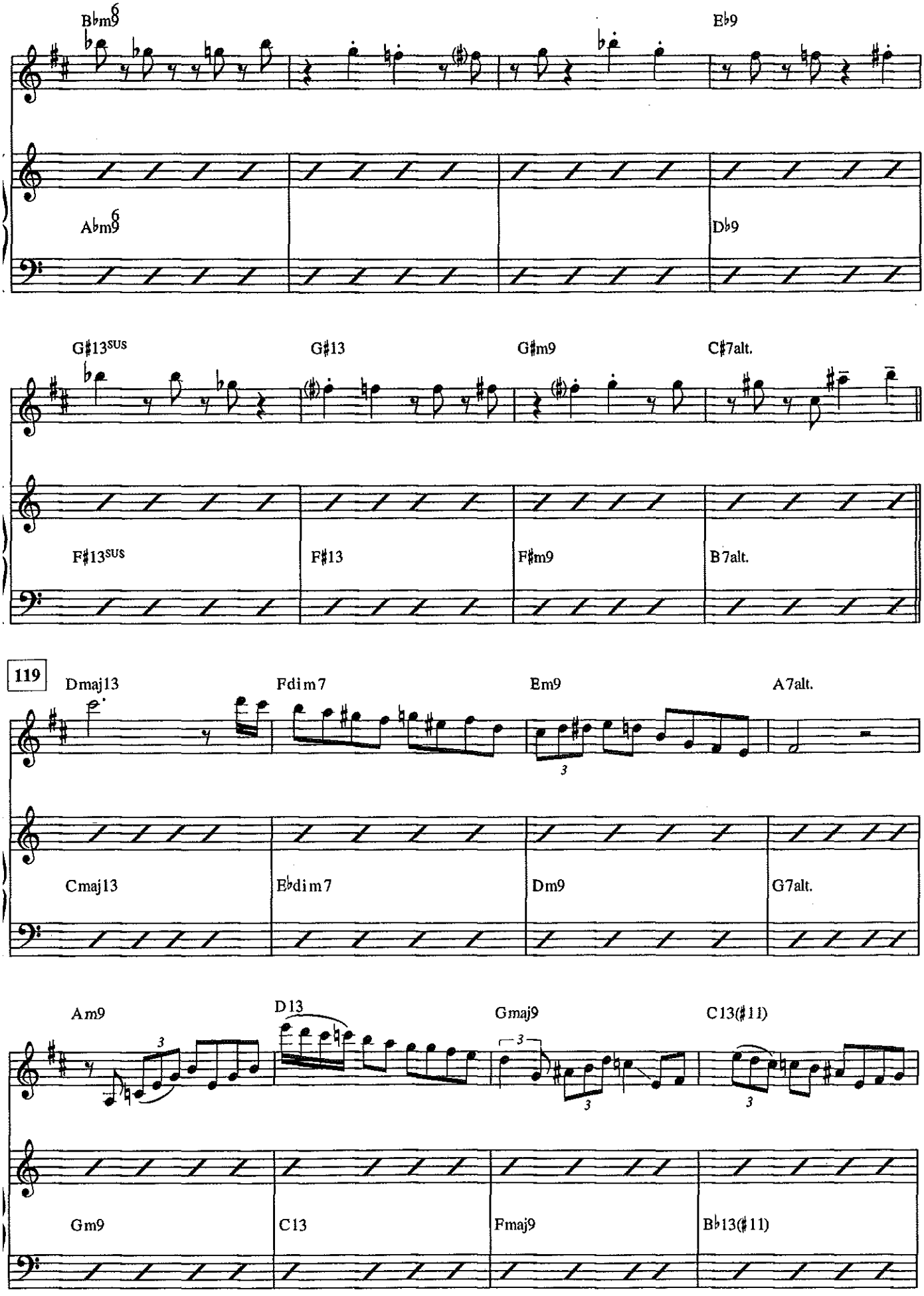


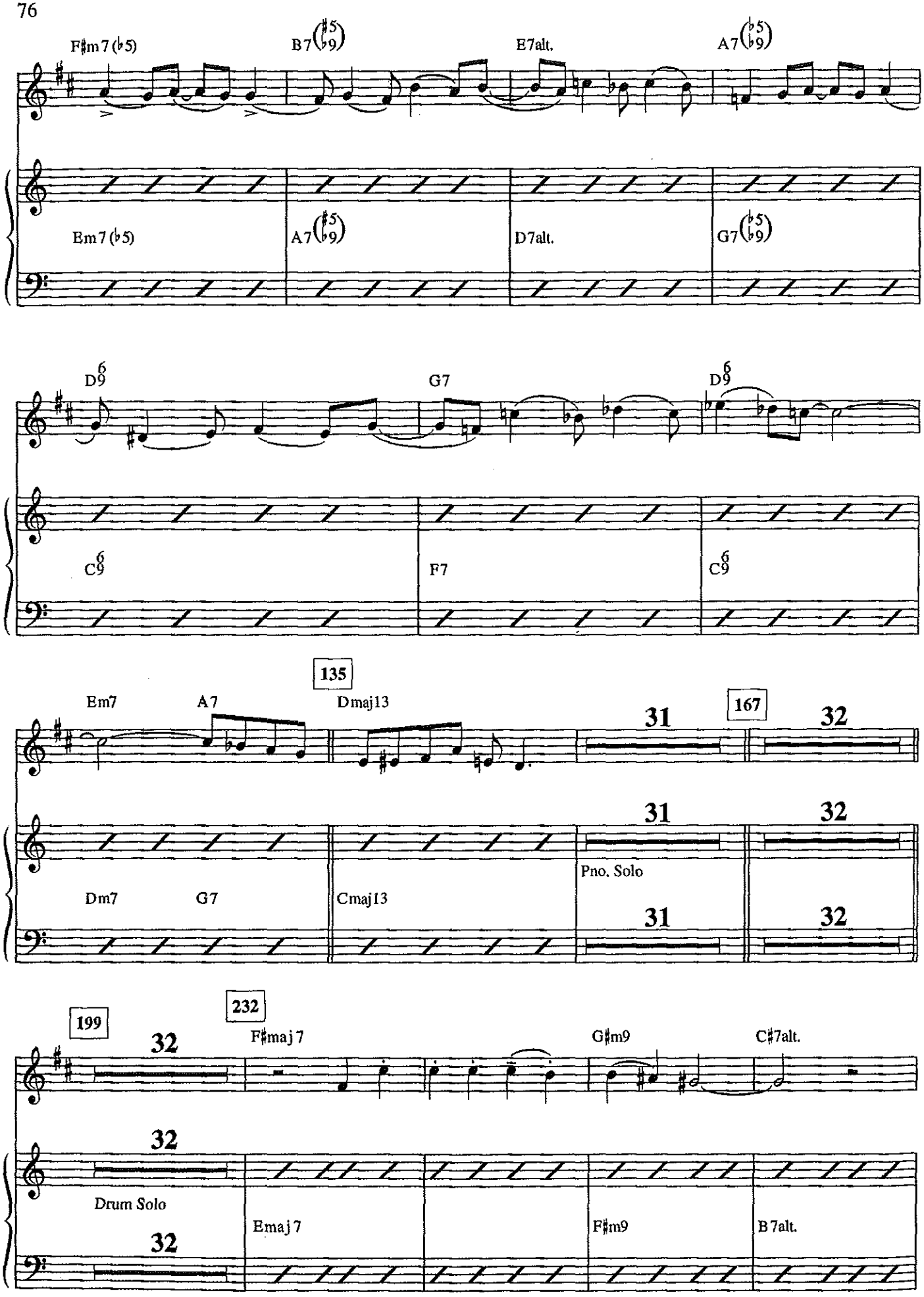

71
Dmaj9
Fdim7
Em11
A7alt.
Solo
Cmaj9
E♭dim7
Dm11
G7alt.

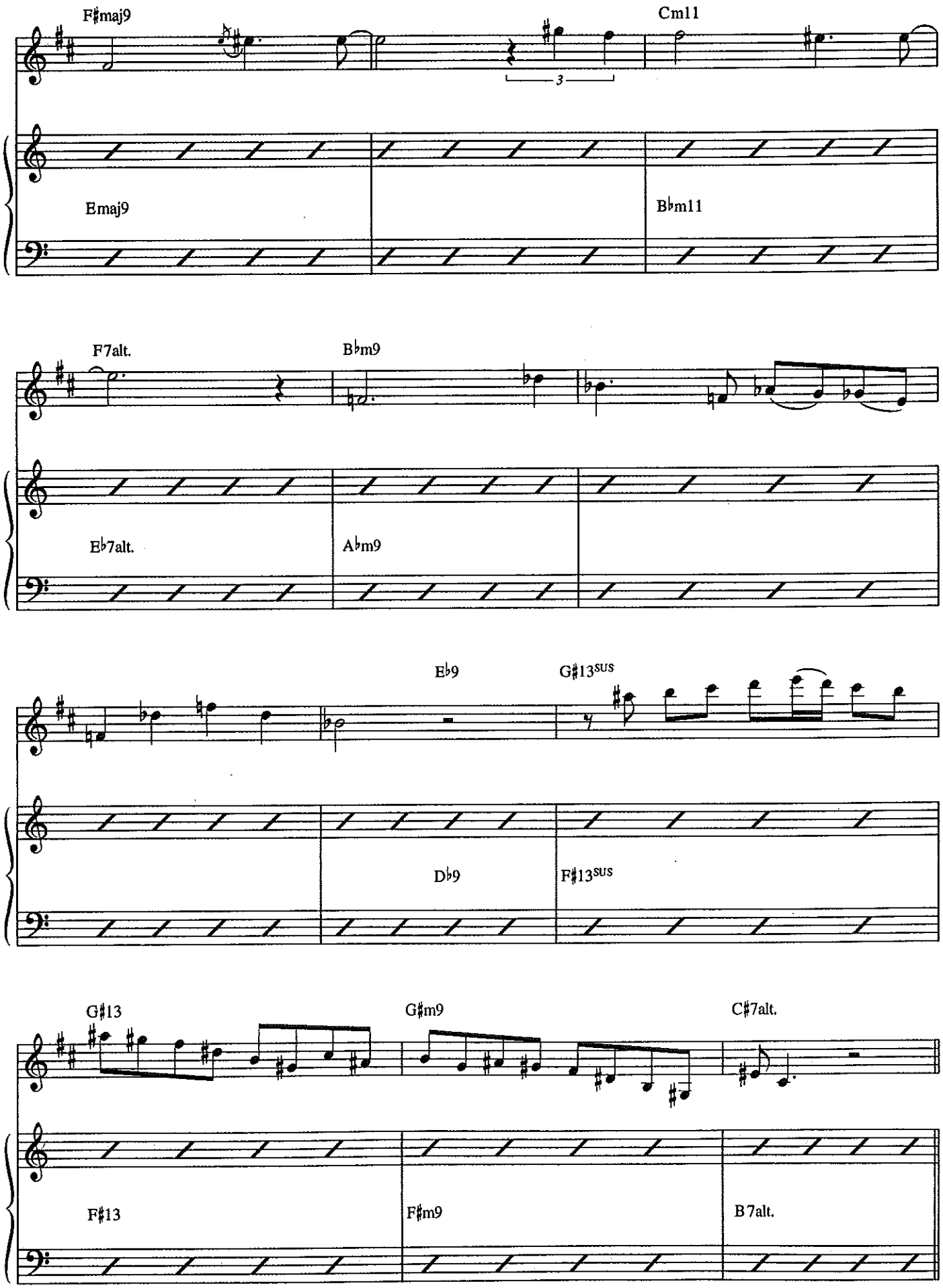

Dmaj13
B7(♭9)
Em7
A7alt.
Cmaj13
A7(♭9)
Dm7
G7alt.

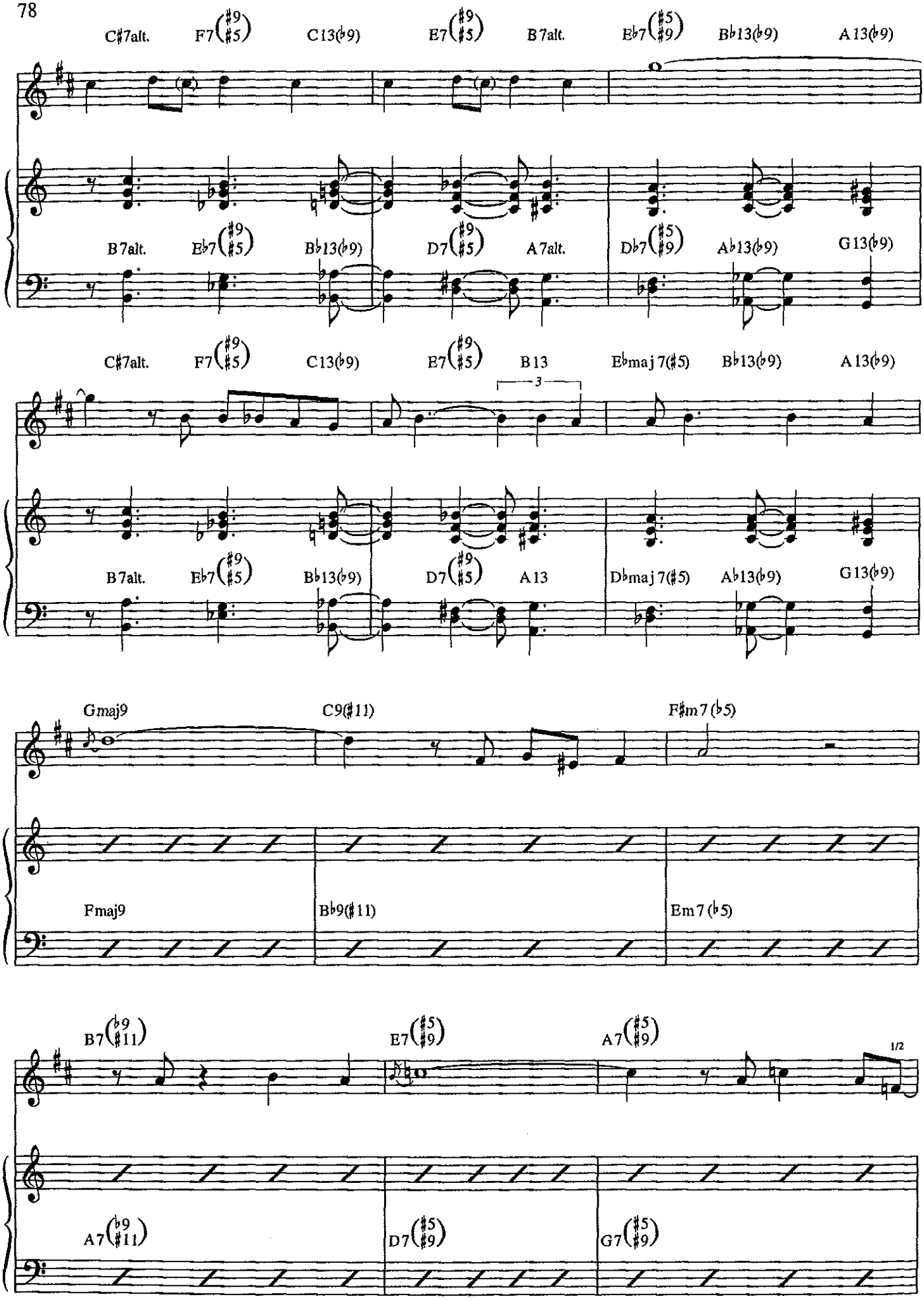

F♯m7(♭5)
B7(♭9)
Em7
A13(♭9)
Em7(♭5)
A7(♭9)
Dm7
G13(♭9)
C13
B13(♭9 ♯11)
B♭7
A13(♭9 ♯11)
3
3
B♭13
A13(♭9 ♯11)
A♭7
G13(♭9 ♯11)
87
Dmaj13
Fdim7
Em9
A13
Cmaj13
E♭dim7
Dm9
G13
Am9
D13
G9 6
C13
Gm9
C13
F9 6
B♭13

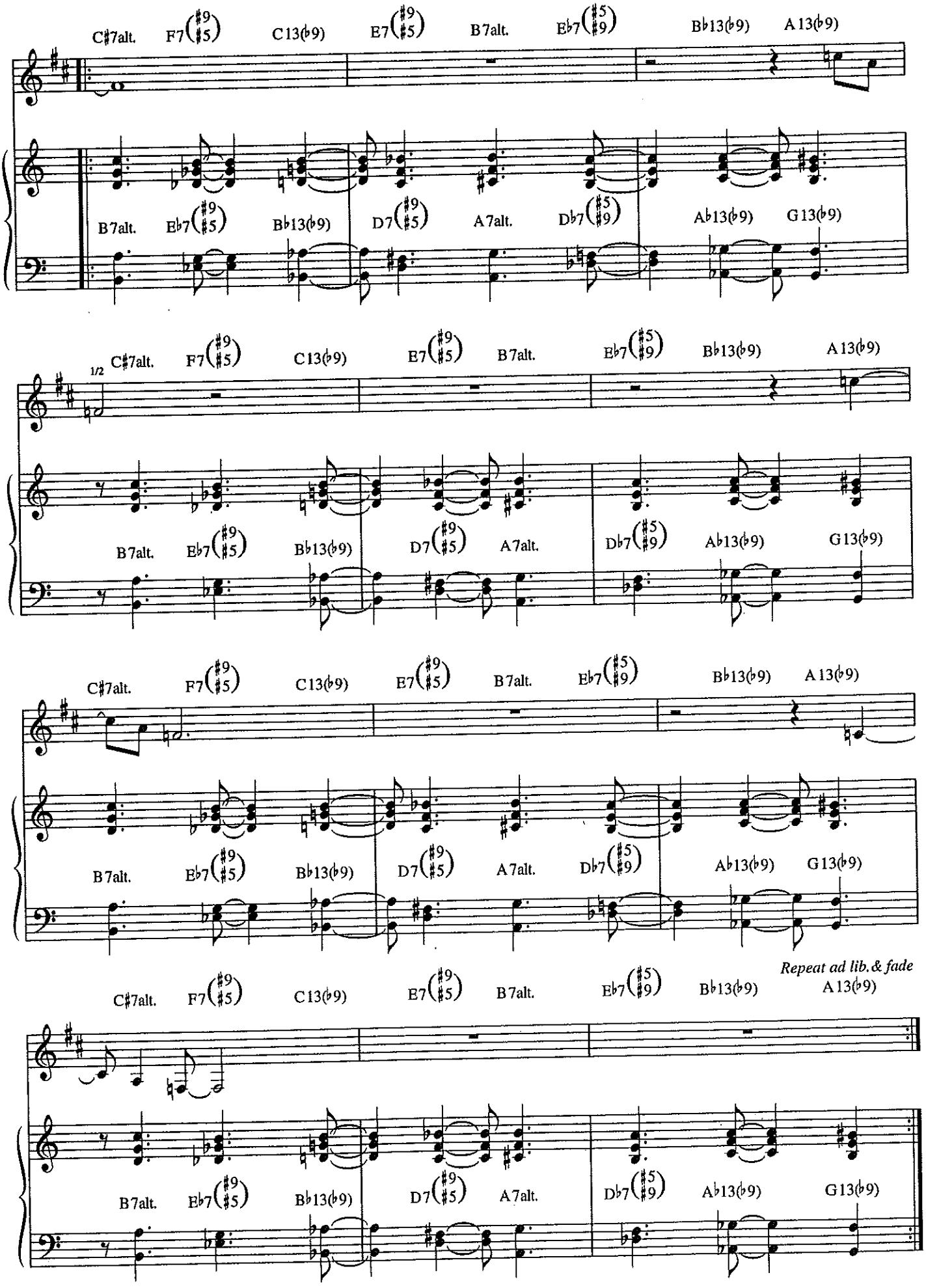

F♯m7(♭5)
B7(♯5 ♭9)
E7(♯9)
A13
Em7(♭5)
A7(♯5 ♭9)
D7(♯9)
G13
D9
G7
D9 6
G♯m7
C♯7alt.
C9
F7
C9 6
F♯m7
B7alt.
F♯maj13
G♯m9
C♯9
Emaj13
F♯m9
B9
F♯maj9
Cm11
F7
Emaj9
B♭m11
E♭7


B♭m9
E♭9
A♭m9
D♭9
G♯13SUS
G♯13
G♯m9
C♯7alt.
F♯13SUS
F♯13
F♯m9
B7alt.
119
Dmaj13
Fdim7
Em9
A7alt.
Cmaj13
E♭dim7
Dm9
G7alt.
Am9
D13
Gmaj9
C13(♯11)
Gm9
C13
Fmaj9
B♭13(♯11)


F♯m7(♭5)
B7(♯5 ♭9)
E7alt.
A7(♭5 ♭9)
Em7(♭5)
A7(♯5 ♭9)
D7alt.
G7(♭5 ♭9)
D9 6
G7
D9 6
C9 6
F7
C9 6
135
Em7
A7
Dmaj13
31
167
32
31
32
Dm7
G7
Cmaj13
Pno. Solo
31
32
199
32
232
F♯maj7
G♯m9
C♯7alt.
32
Drum Solo
32
Emaj7
F♯m9
B7alt.

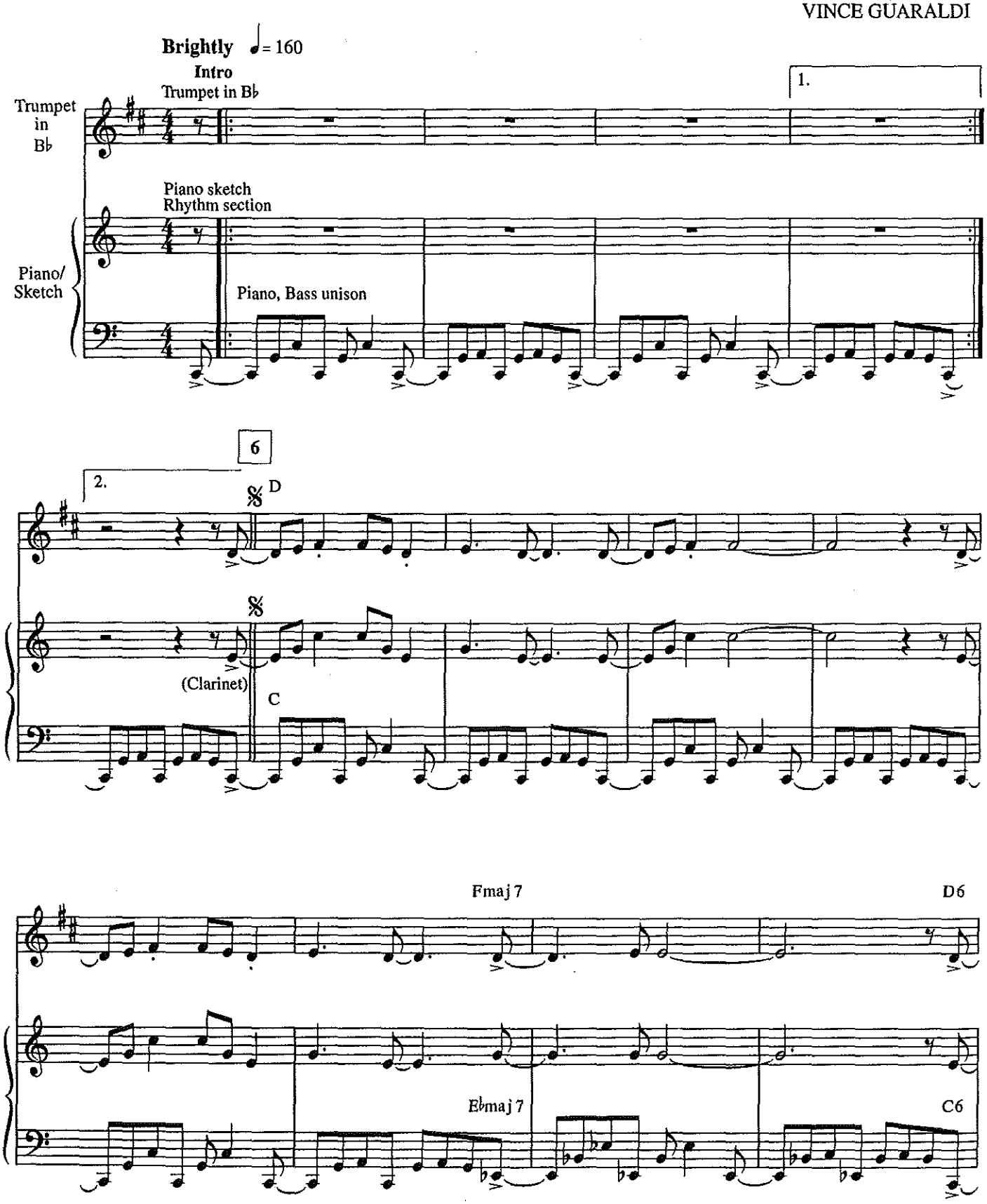

F♯maj9
Cm11
3
Emaj9
B♭m11
F7alt.
B♭m9
E♭7alt.
A♭m9
E♭9
G♯13SUS
D♭9
F♯13SUS
G♯13
G♯m9
C♯7alt.
F♯13
F♯m9
B7alt.


C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B13 E♭maj7(♯5) B♭13(♭9) A13(♭9)
3
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A13 D♭maj7(♯5) A♭13(♭9) G13(♭9)
Gmaj9 C9(♯11) F♯m7(♭5)
Fmaj9 B♭9(♯11) Em7(♭5)
B7(♭9 ♯11) E7(♯5 ♯9) A7(♯5 ♯9)
1/2
A7(♭9 ♯11) D7(♯5 ♯9) G7(♯5 ♯9)


C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
1/2
C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)
Repeat ad lib. & fade
C♯7alt. F7(♯9 ♯5) C13(♭9) E7(♯9 ♯5) B7alt. E♭7(♯5 ♯9) B♭13(♭9) A13(♭9)
B7alt. E♭7(♯9 ♯5) B♭13(♭9) D7(♯9 ♯5) A7alt. D♭7(♯5 ♯9) A♭13(♭9) G13(♭9)

LINUS AND LUCY

By
VINCE GUARALDI



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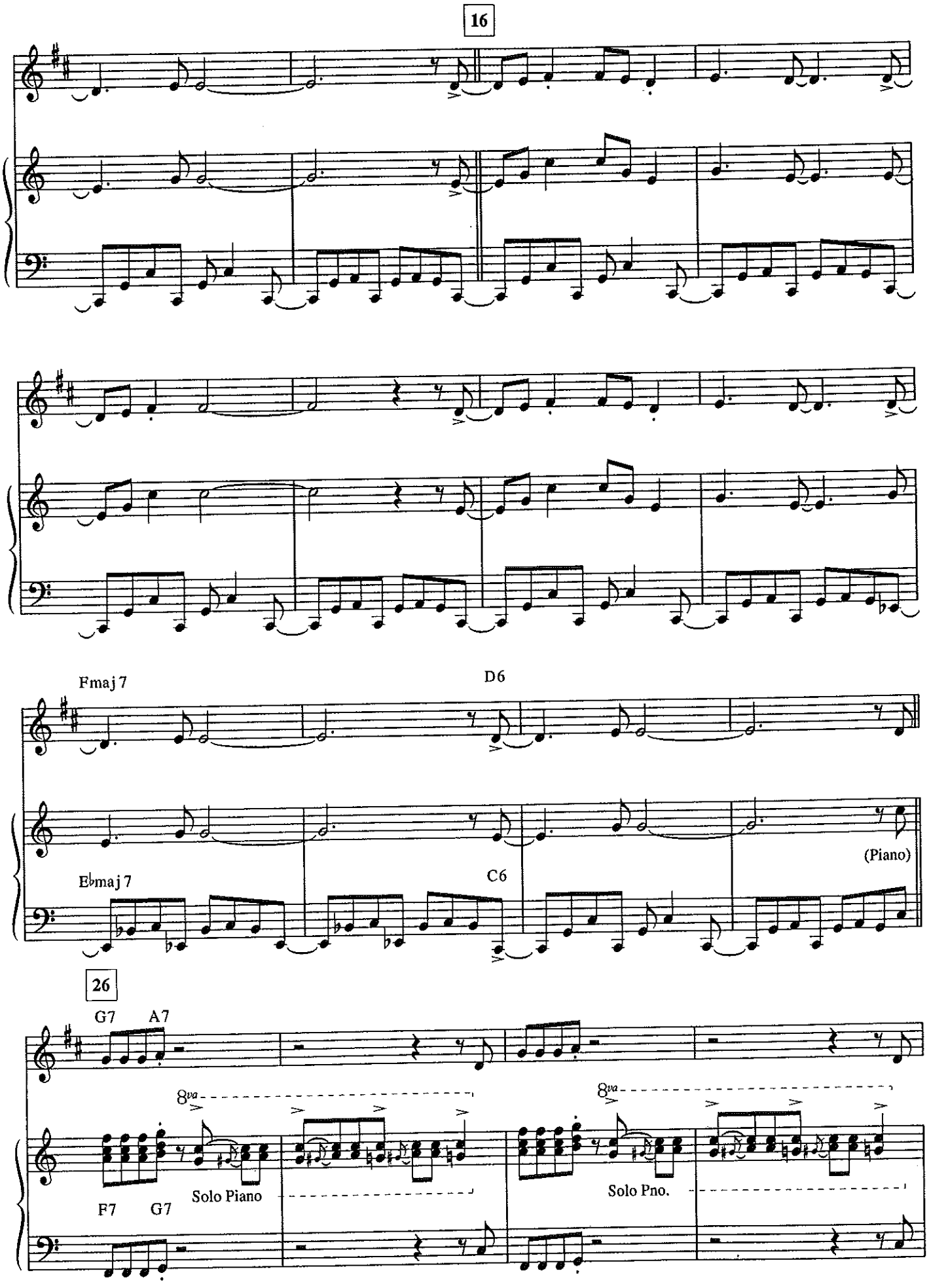
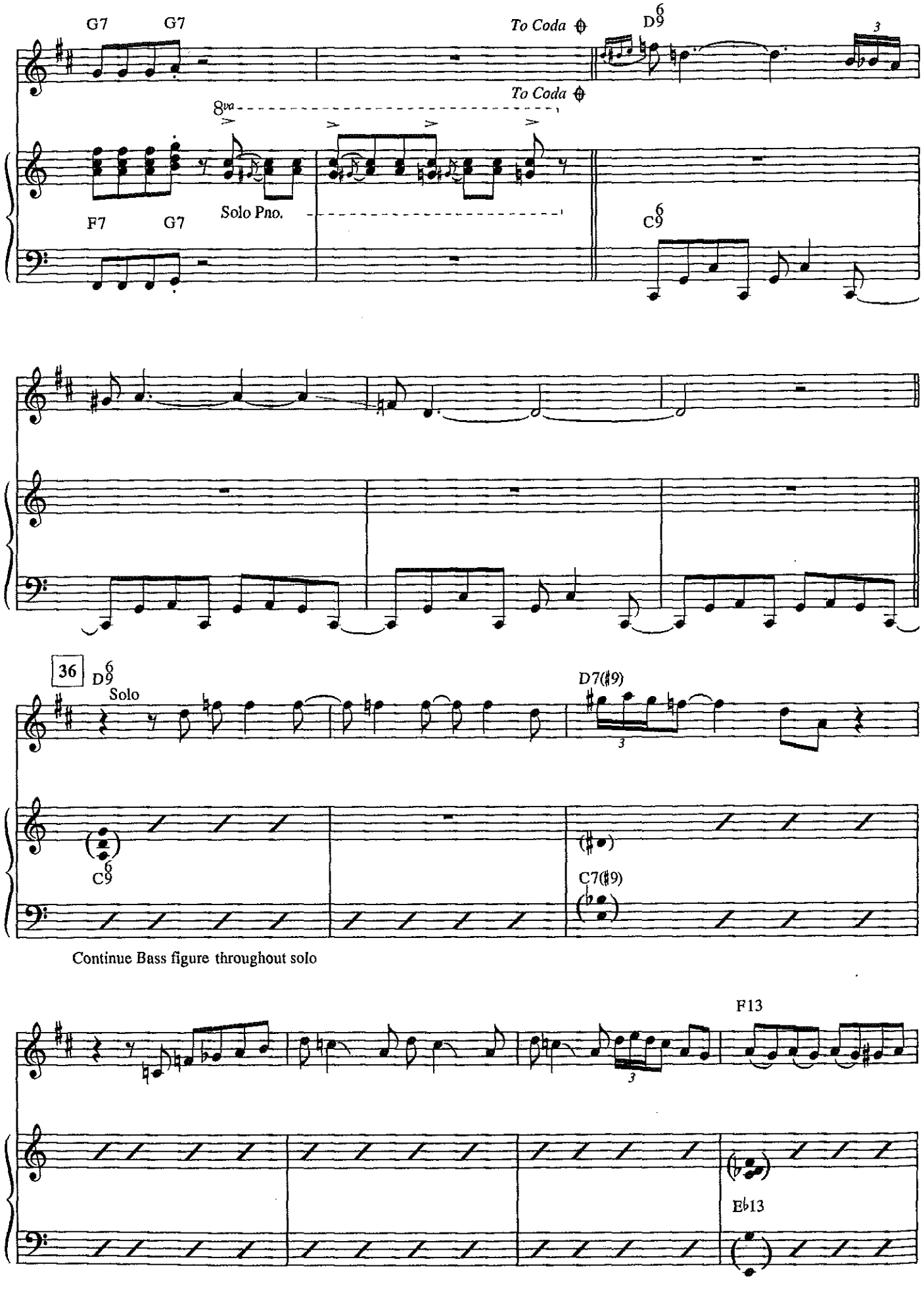
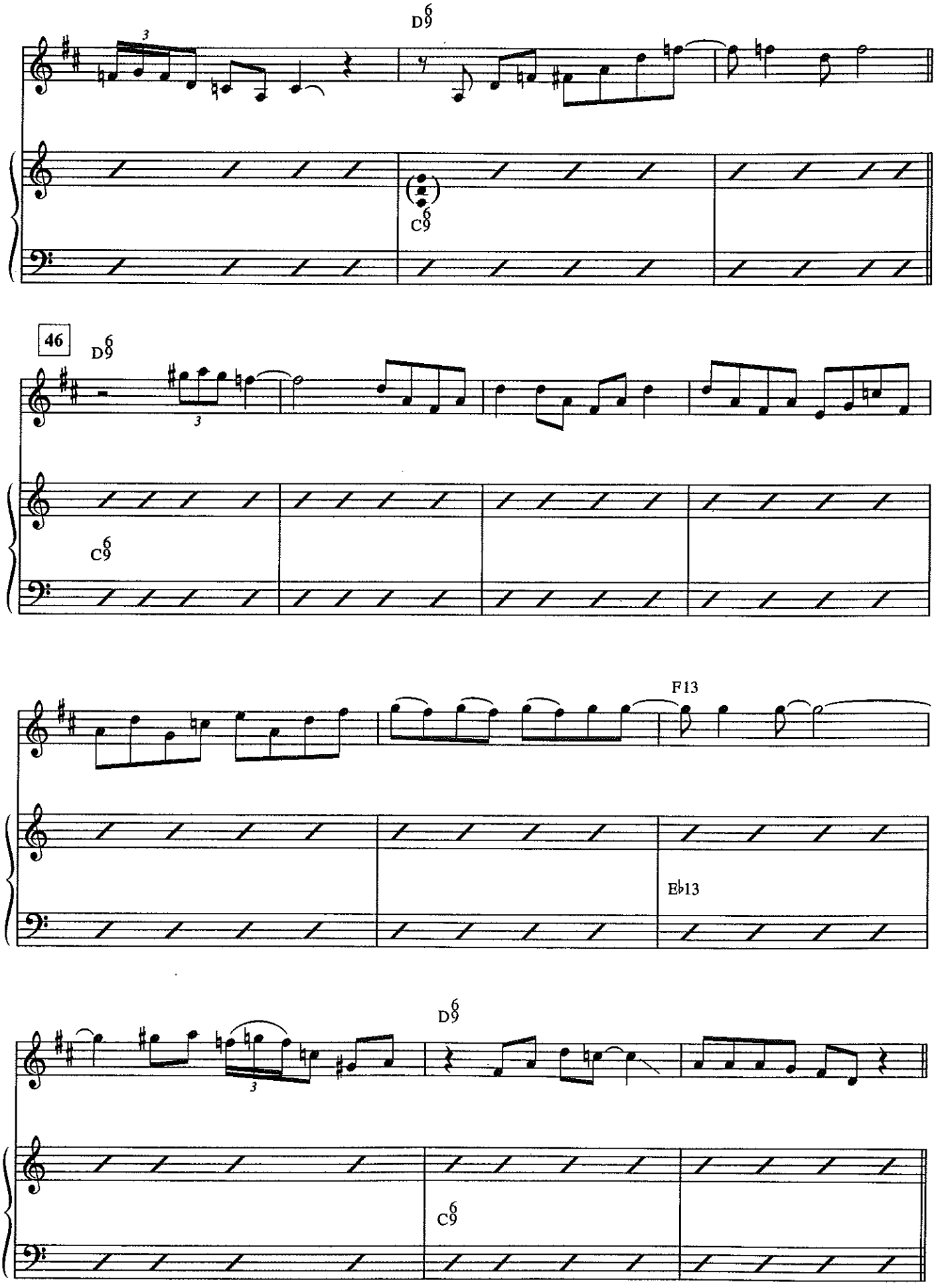
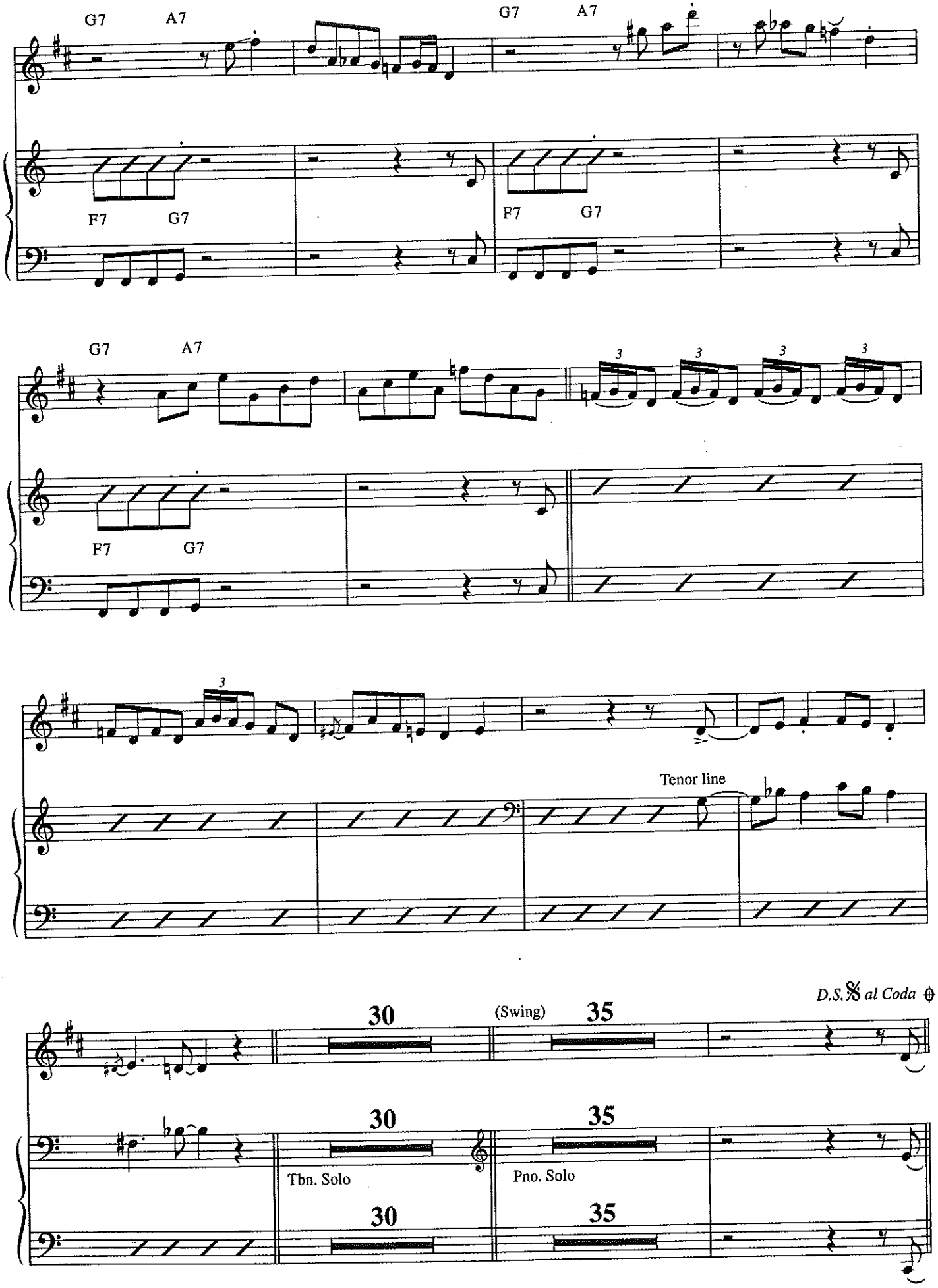
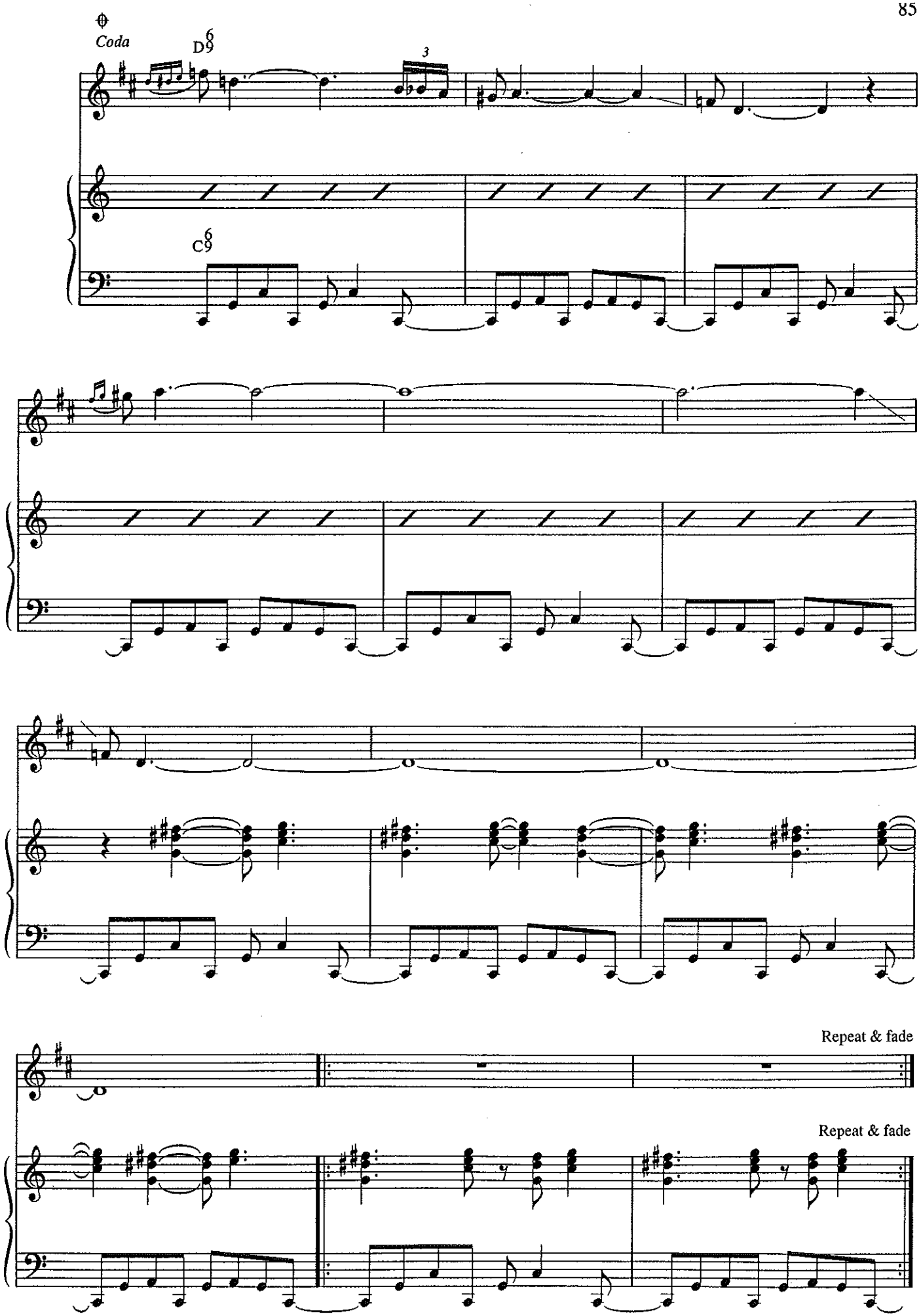

16
Fmaj 7
D6
Ebmaj 7
C6
(Piano)
26
G7
A7
8va
Solo Piano
F7
G7
8va
Solo Pno.


G7
G7
To Coda
D9 6
3
To Coda
8va
F7
G7
Solo Pno.
C9 6
36
D9 6
Solo
D7(♯9)
3
C9 6
C7(♯9)
Continue Bass figure throughout solo
F13
3
E♭13

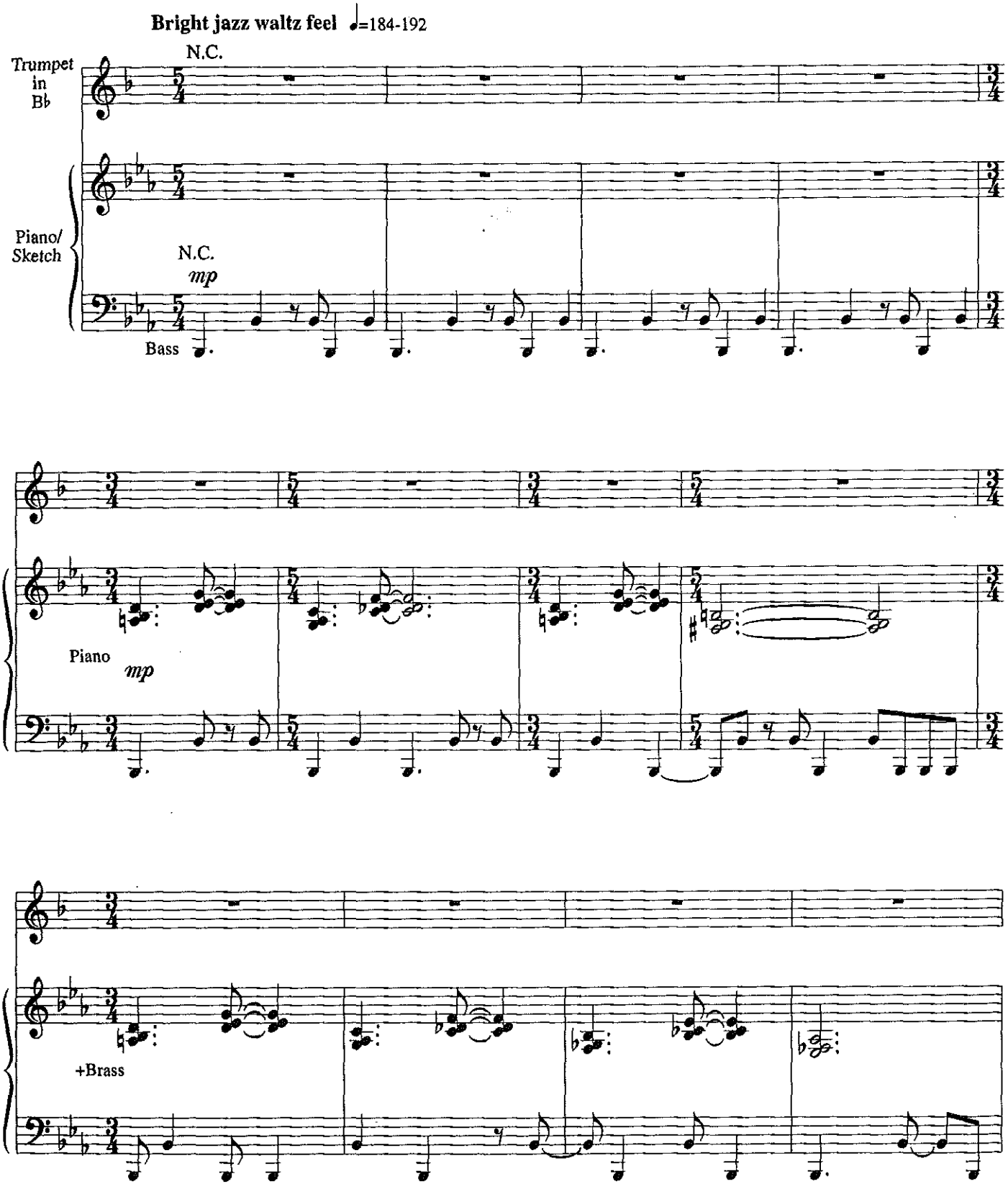

D9 6
C9 6
46
D9 6
C9 6
F13
Eb13
D9 6
C9 6


G7
A7
F7
G7
Tenor line
D.S.𝄋 al Coda
30
(Swing)
35
Tbn. Solo
Pno. Solo


Coda
D6/9
3
C6/9
Repeat & fade
Repeat & fade

WHEN YOU WISH UPON A STAR

By
LEIGH HARLINE



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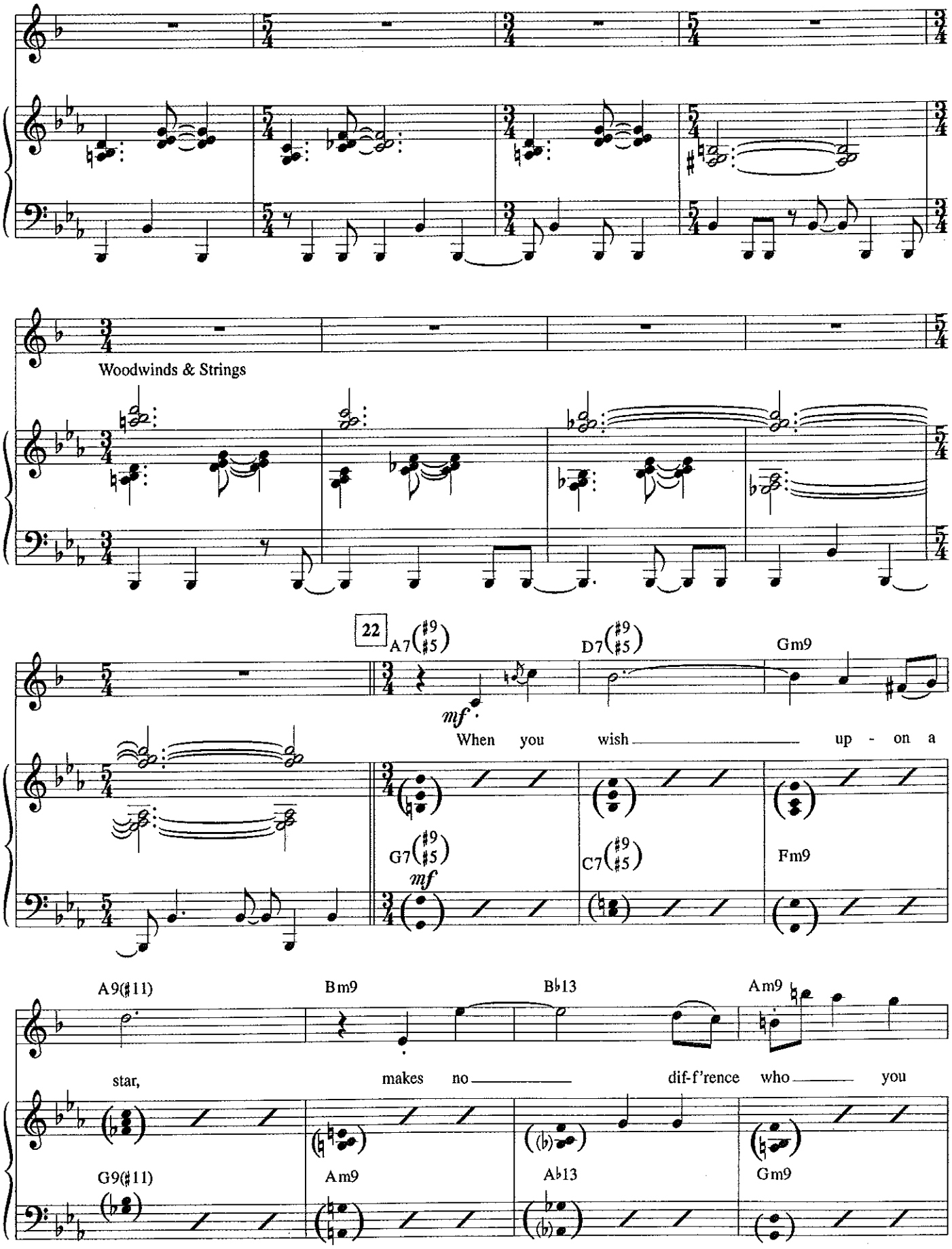
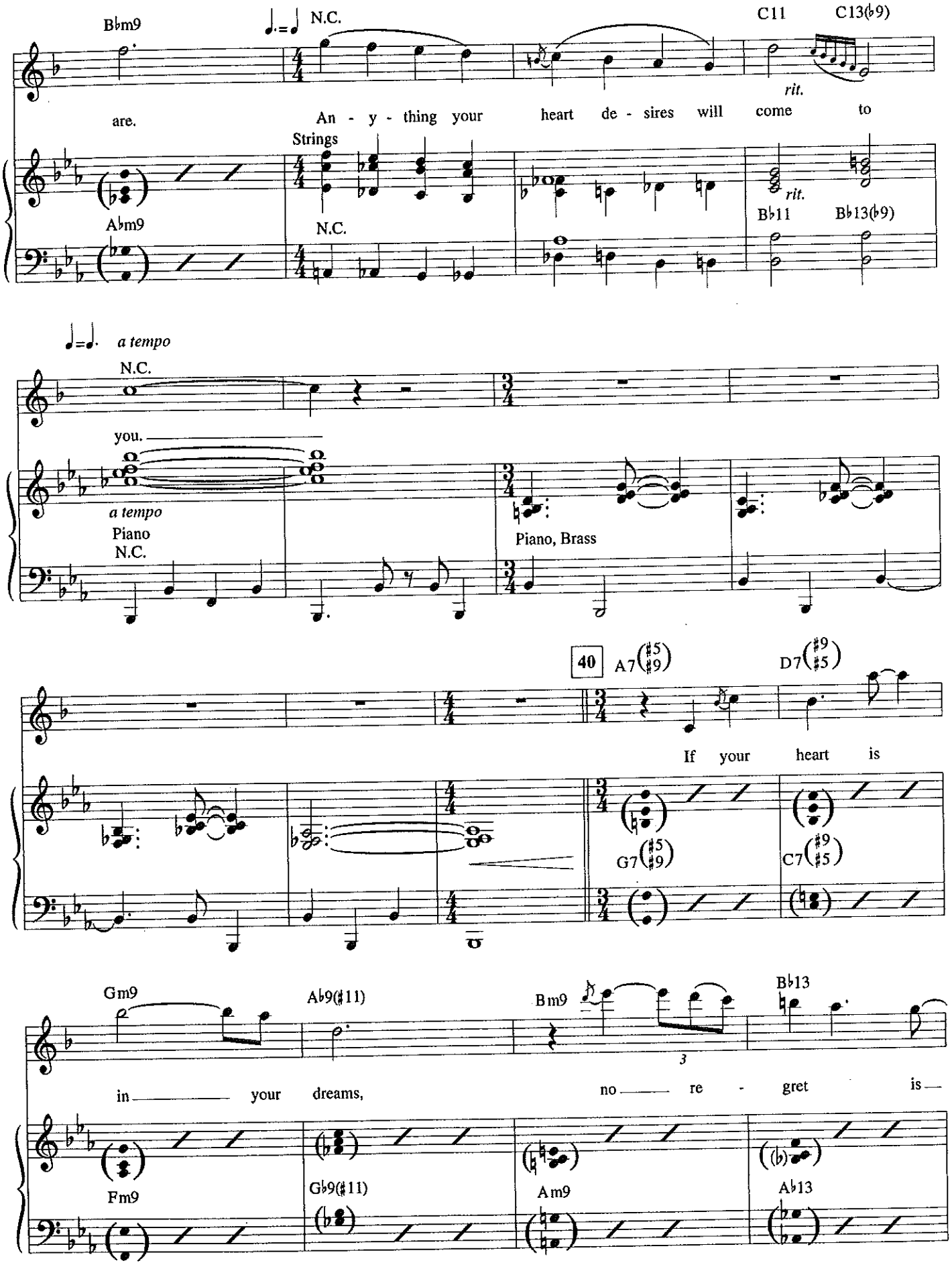
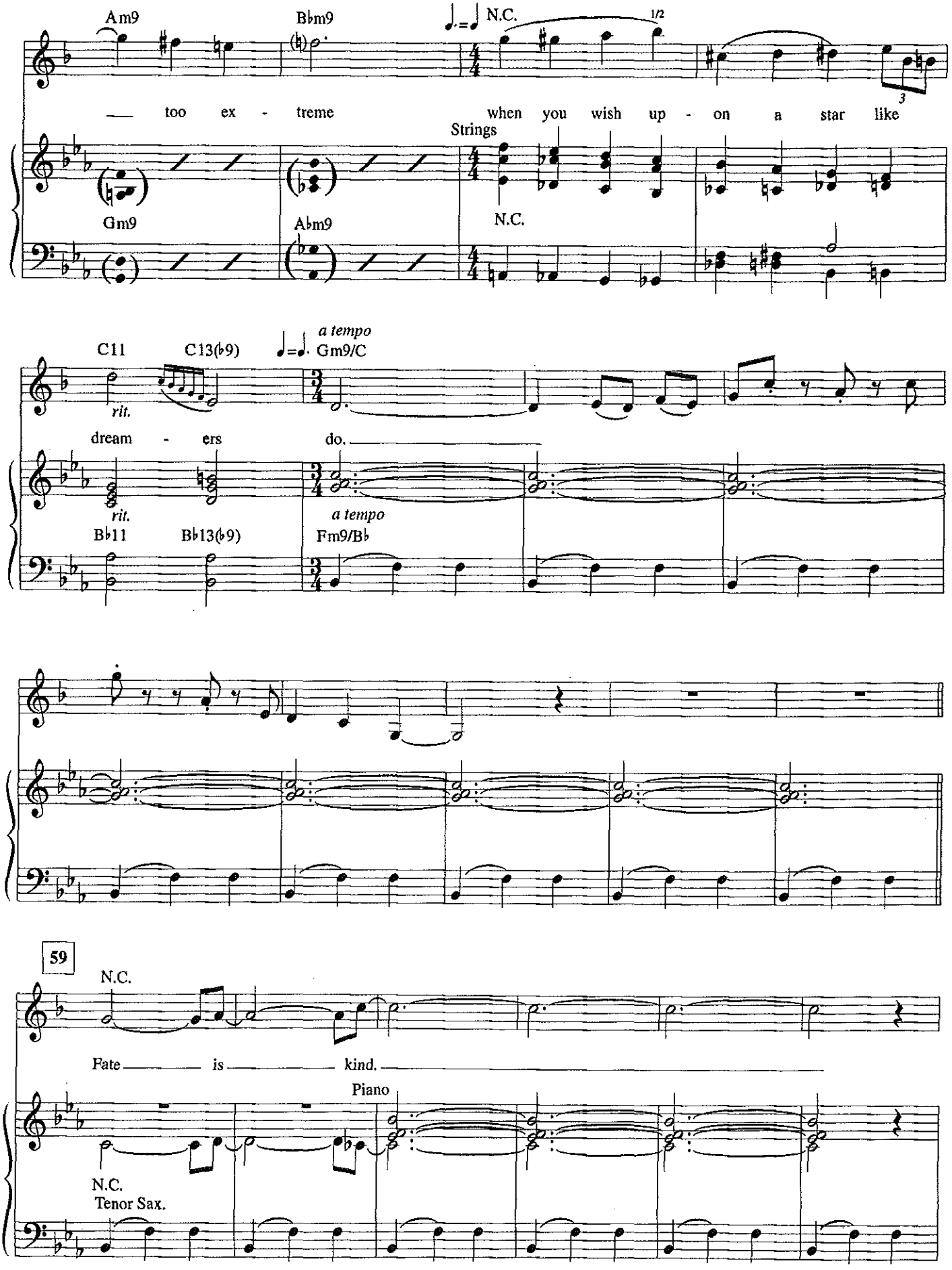
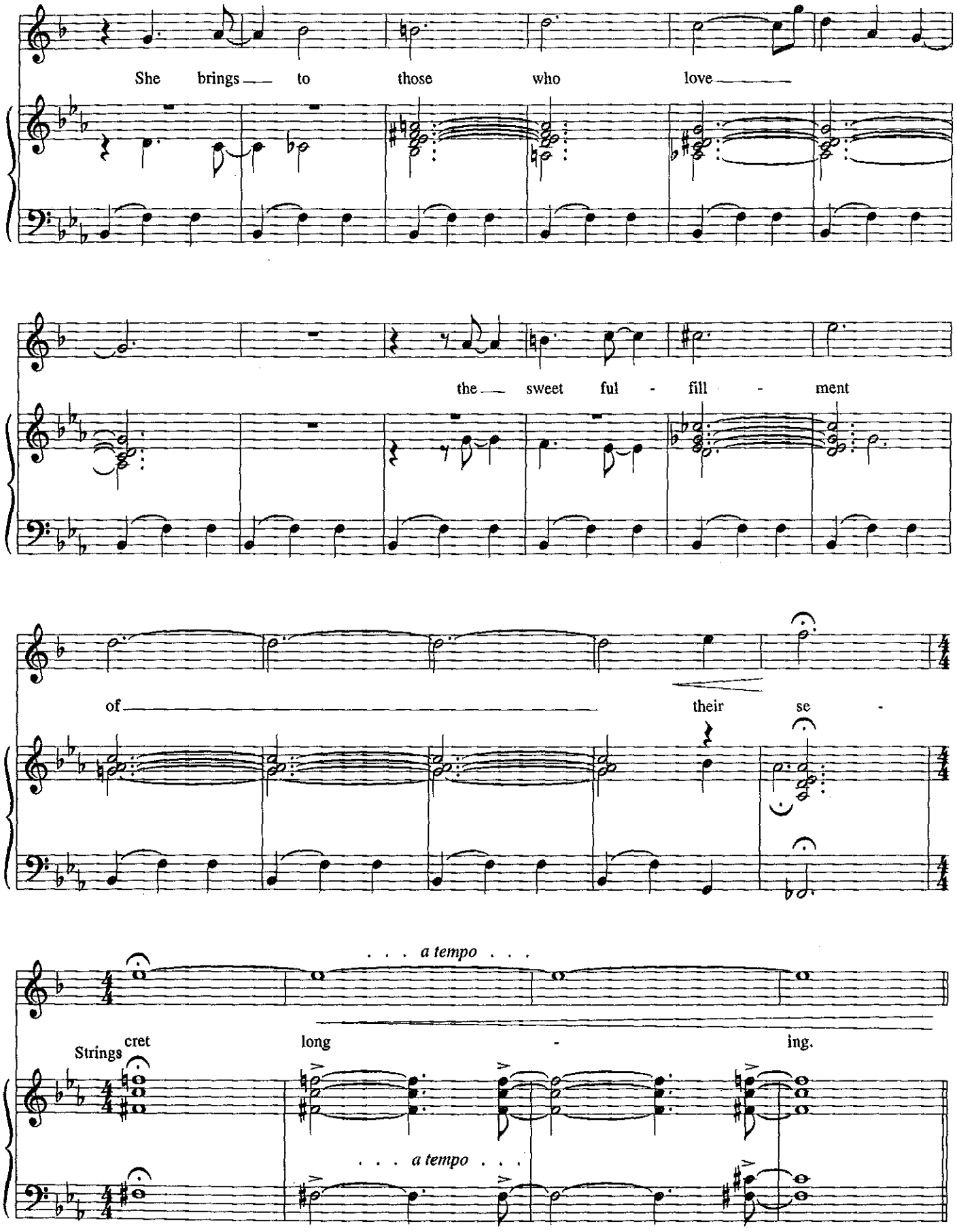
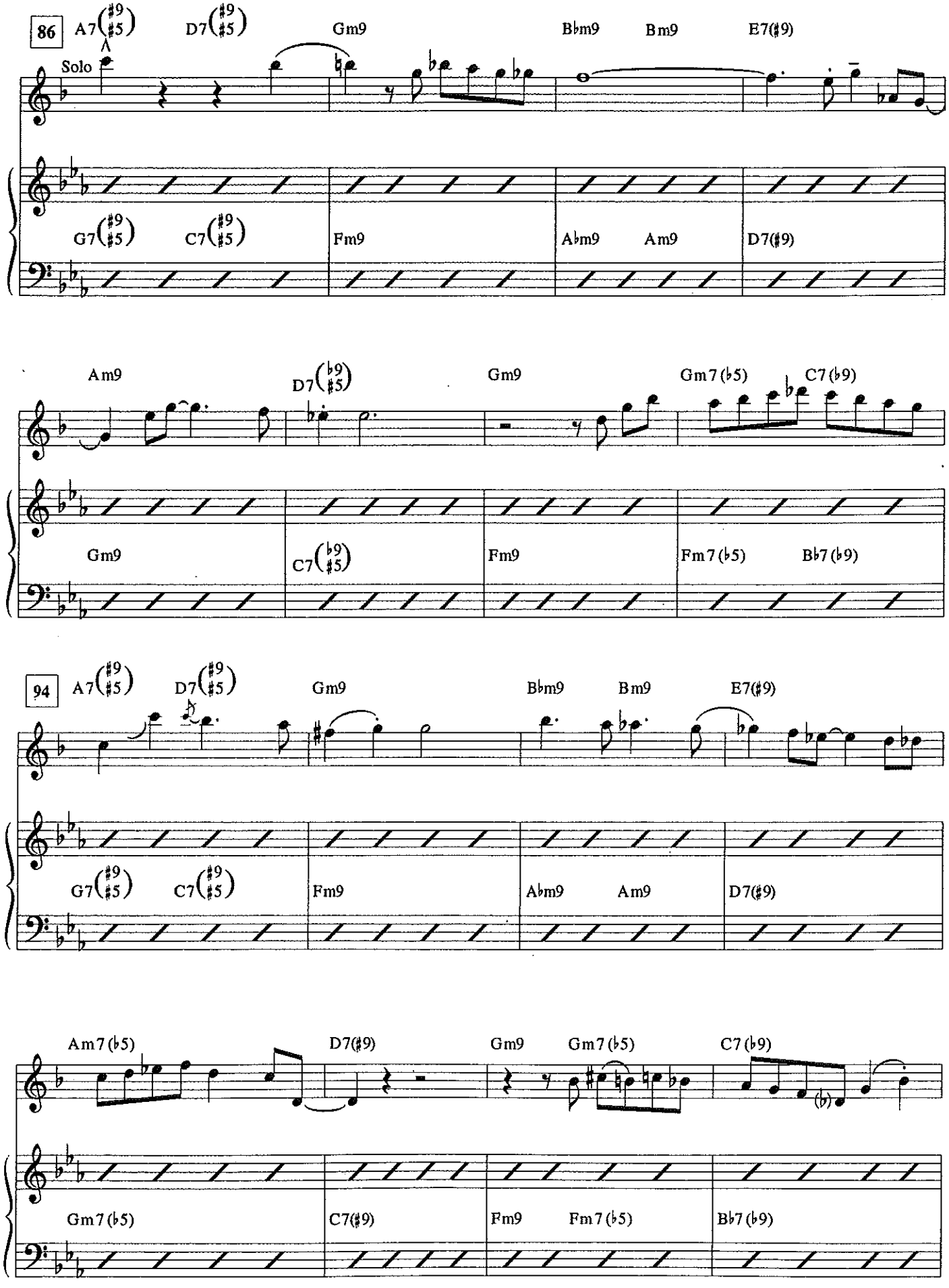
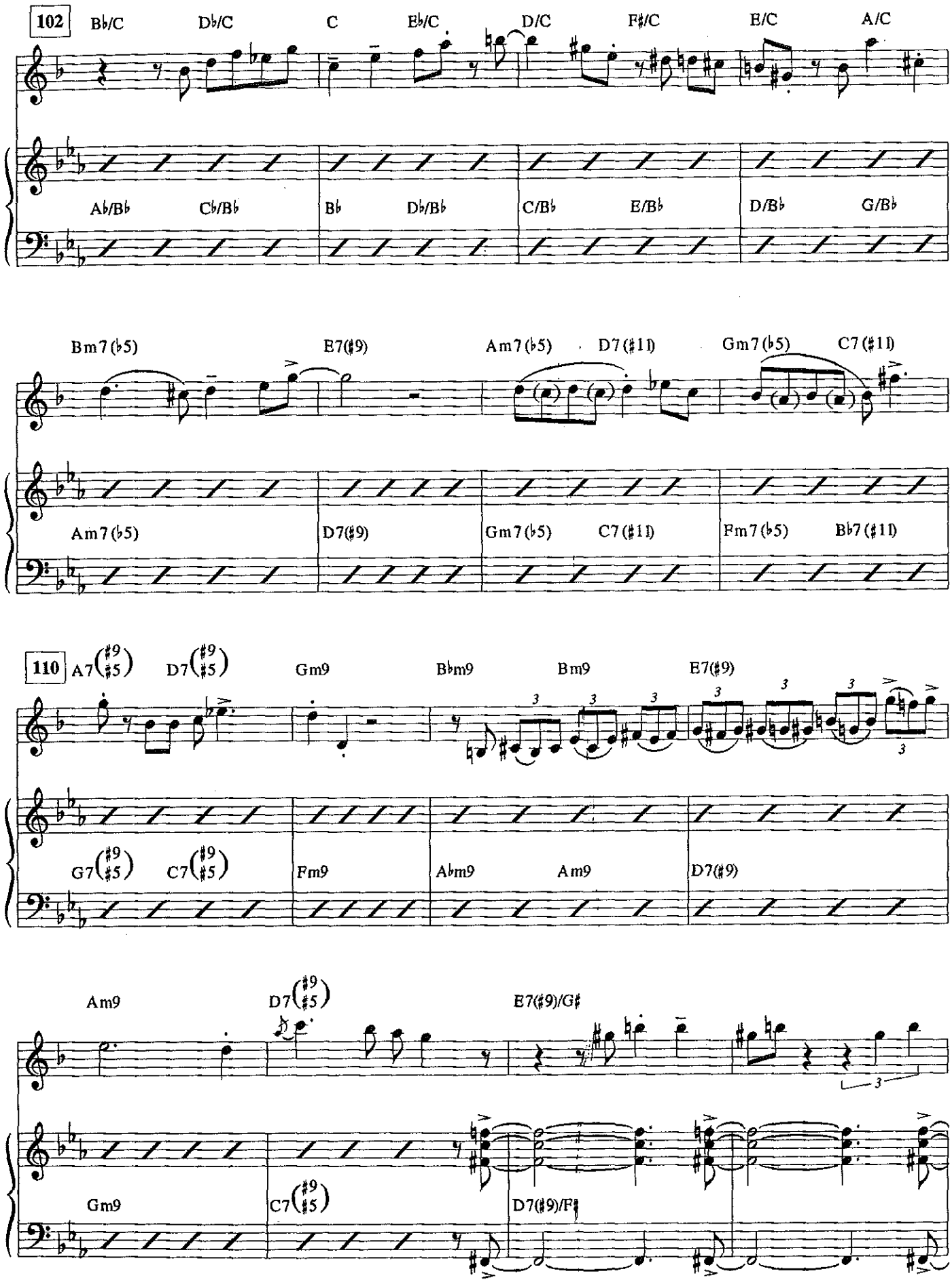

Woodwinds & Strings
22
A7(♯9 ♯5)
D7(♯9 ♯5)
Gm9
mf
When you wish up - on a
G7(♯9 ♯5)
C7(♯9 ♯5)
Fm9
mf
A9(♯11)
Bm9
B♭13
Am9
star, makes no dif-f'rence who you
G9(♯11)
Am9
A♭13
Gm9

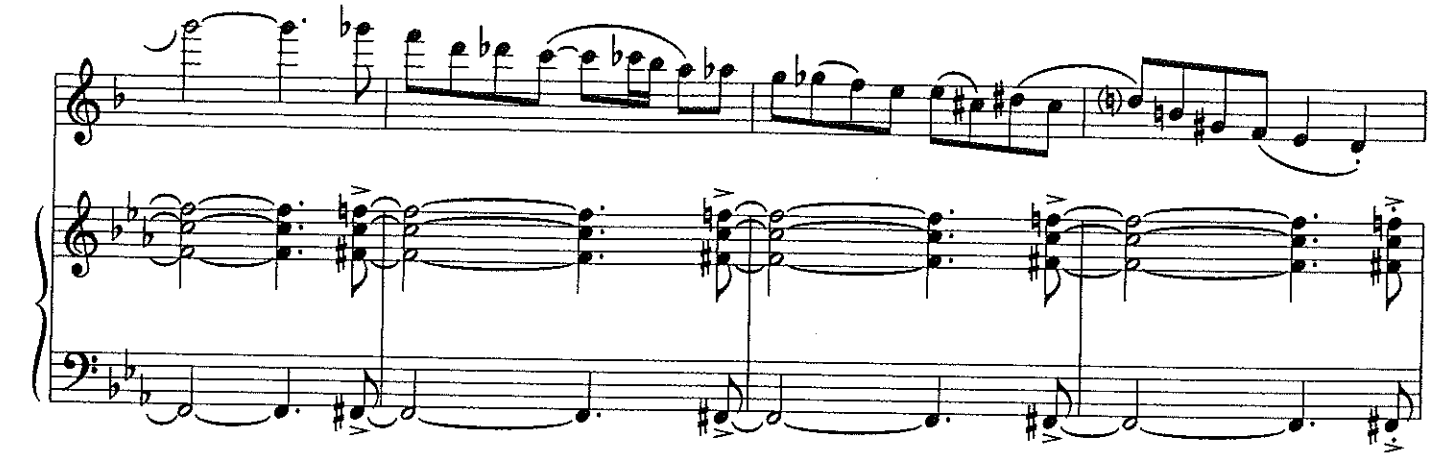

B♭m9
N.C.
C11
C13(♭9)
rit.
are.
An - y - thing your heart de - sires will come to
Strings
A♭m9
N.C.
rit.
B♭11
B♭13(♭9)
a tempo
N.C.
you.
a tempo
Piano
N.C.
Piano, Brass
40
A7(♯5 ♯9)
D7(♯9 ♯5)
If your heart is
G7(♯5 ♯9)
C7(♯9 ♯5)
Gm9
A♭9(♯11)
Bm9
B♭13
in your dreams,
no re - gret is
Fm9
G♭9(♯11)
Am9
A♭13

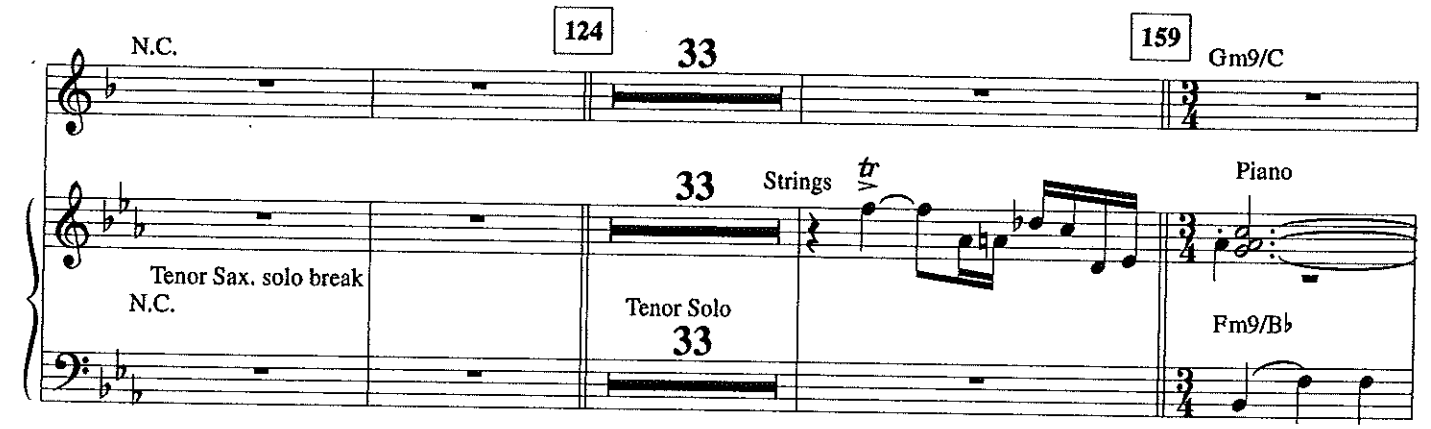

Am9
Bbm9
N.C.
1/2
— too ex - treme
when you wish up - on a star like
Strings
Gm9
Abm9
N.C.
C11
C13(b9)
a tempo
Gm9/C
rit.
dream - ers
do.
rit.
a tempo
Bb11
Bb13(b9)
Fm9/Bb
59
N.C.
Fate — is — kind.
Piano
N.C.
Tenor Sax.

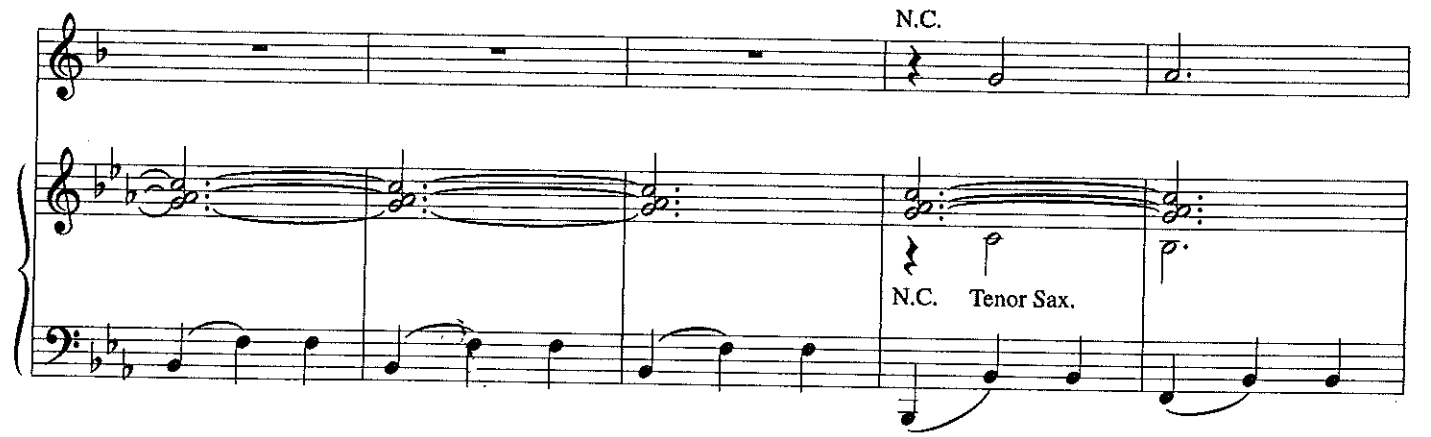

She brings to those who love
the sweet ful - fill - ment
of their se -
. . . a tempo . . .
Strings cret long - ing.
. . . a tempo . . .

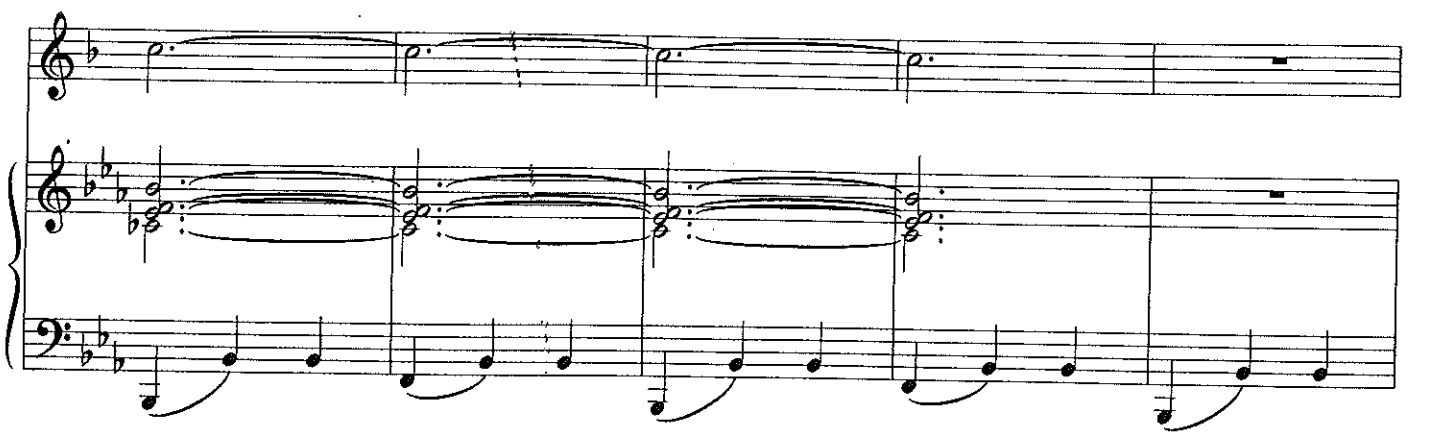

86
A7(♯9 ♯5)
D7(♯9 ♯5)
Gm9
B♭m9
Bm9
E7(♯9)
Solo
G7(♯9 ♯5)
C7(♯9 ♯5)
Fm9
A♭m9
Am9
D7(♯9)
Am9
D7(♭9 ♯5)
Gm9
Gm7(♭5)
C7(♭9)
Gm9
C7(♭9 ♯5)
Fm9
Fm7(♭5)
B♭7(♭9)
94
A7(♯9 ♯5)
D7(♯9 ♯5)
Gm9
B♭m9
Bm9
E7(♯9)
G7(♯9 ♯5)
C7(♯9 ♯5)
Fm9
A♭m9
Am9
D7(♯9)
Am7(♭5)
D7(♯9)
Gm9
Gm7(♭5)
C7(♭9)
Gm7(♭5)
C7(♯9)
Fm9
Fm7(♭5)
B♭7(♭9)

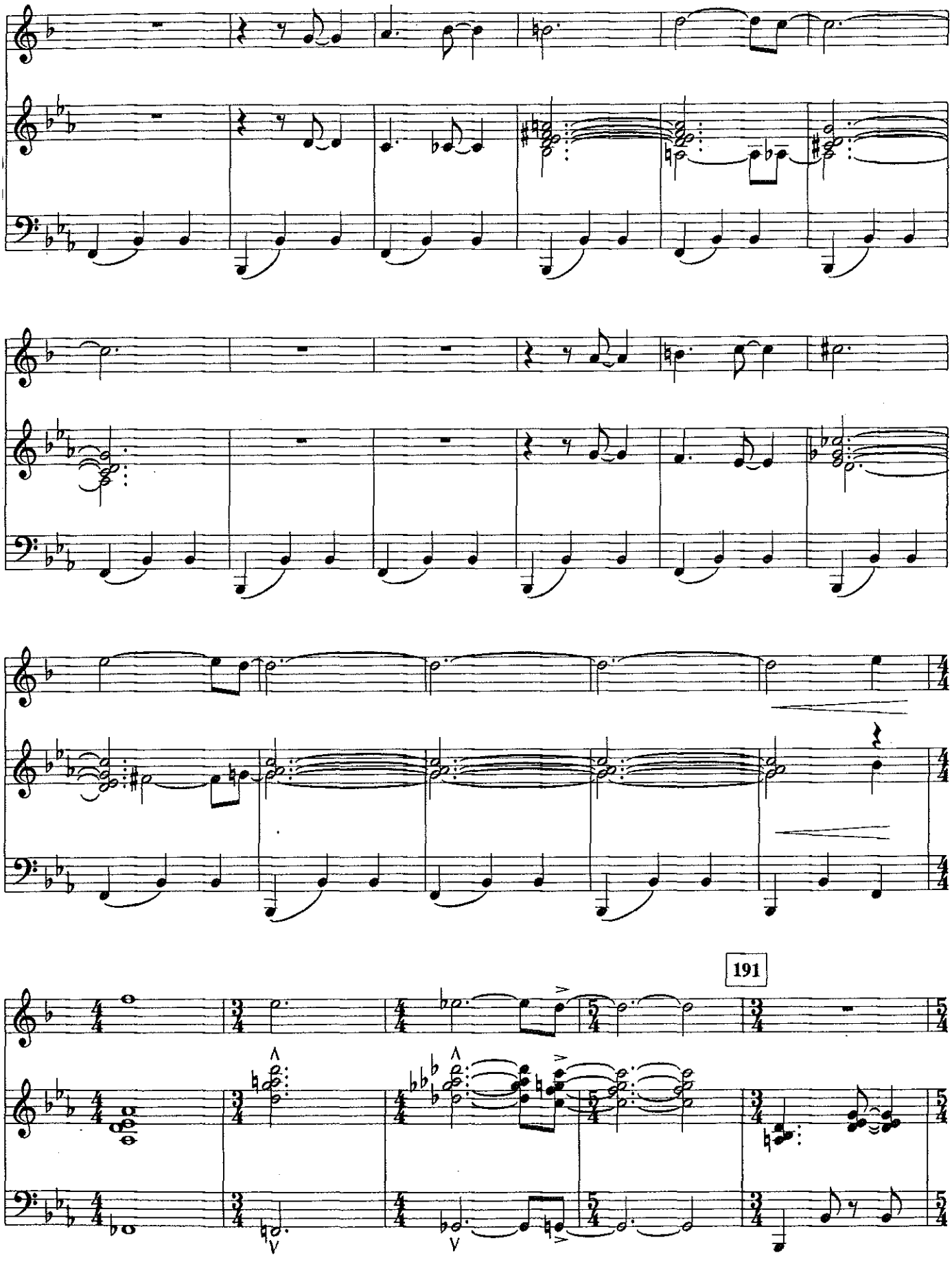

102
B♭/C
D♭/C
C
E♭/C
D/C
F♯/C
E/C
A/C
A♭/B♭
C♭/B♭
B♭
D♭/B♭
C/B♭
E/B♭
D/B♭
G/B♭
Bm7(♭5)
E7(♯9)
Am7(♭5)
D7(♯11)
Gm7(♭5)
C7(♯11)
Am7(♭5)
D7(♯9)
Gm7(♭5)
C7(♯11)
Fm7(♭5)
B♭7(♯11)
110
A7(♯9 ♯5)
D7(♯9 ♯5)
Gm9
B♭m9
Bm9
E7(♯9)
G7(♯9 ♯5)
C7(♯9 ♯5)
Fm9
A♭m9
Am9
D7(♯9)
Am9
D7(♯9 ♯5)
E7(♯9)/G♯
Gm9
C7(♯9 ♯5)
D7(♯9)/F♯

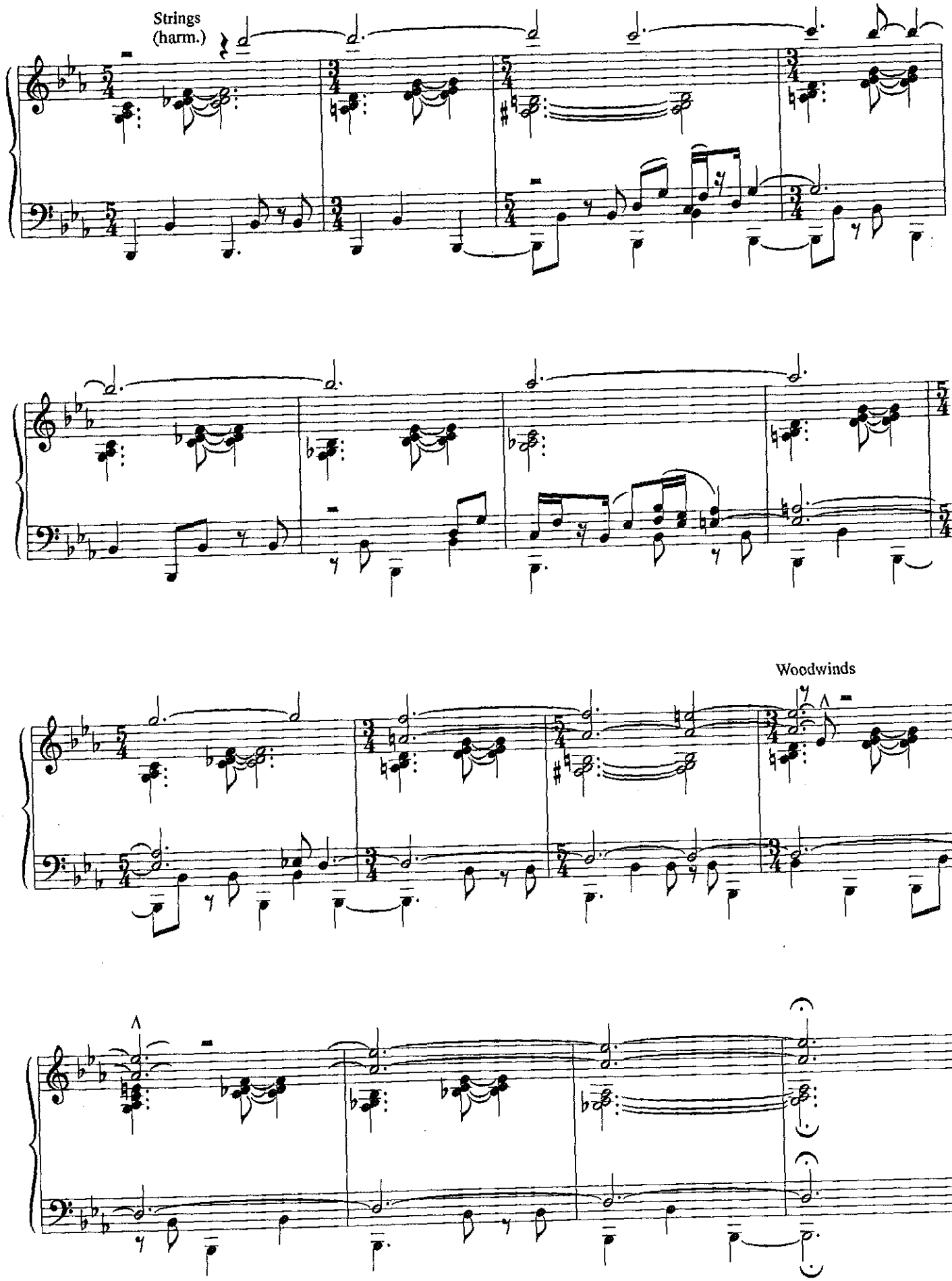


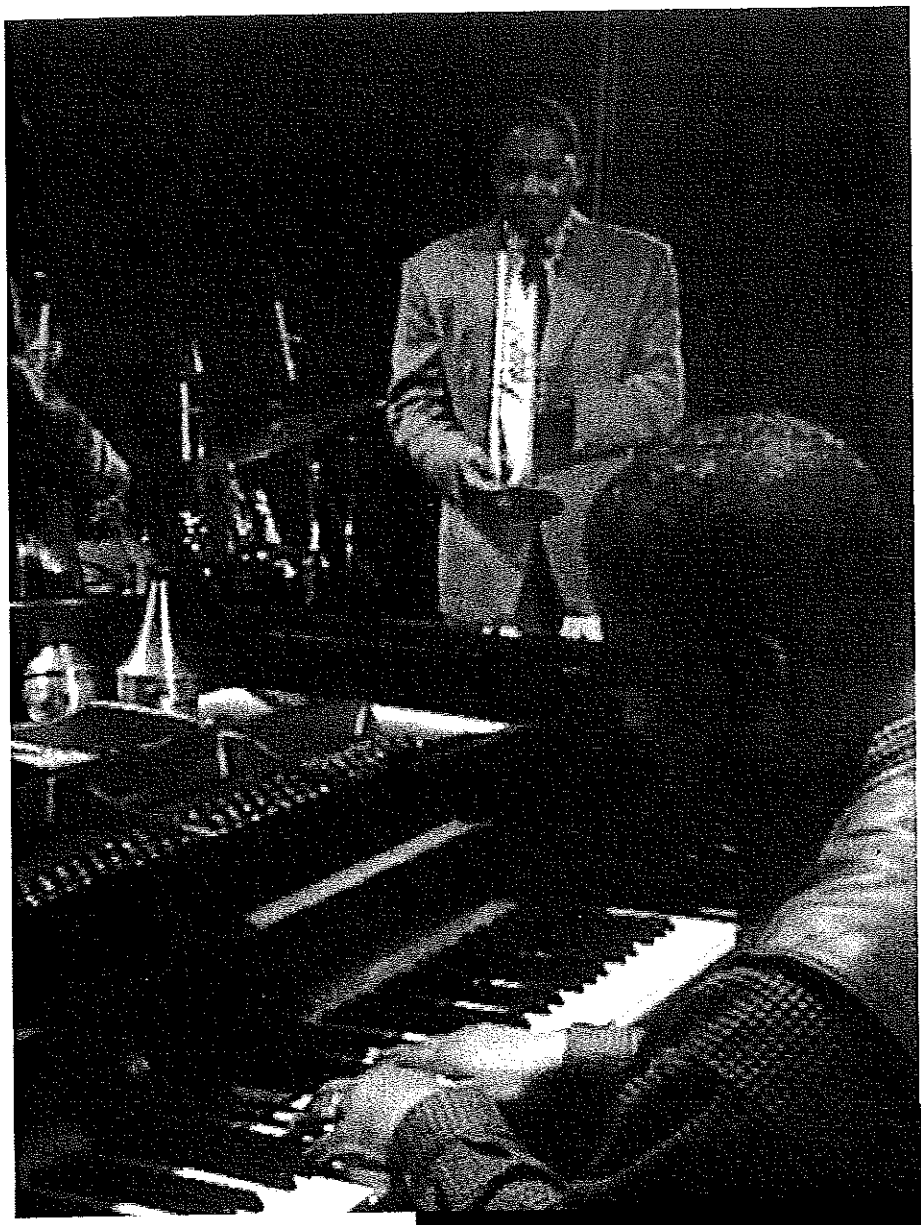

N.C.
124
33
159
Gm9/C
33
Strings
tr
Piano
Tenor Sax. solo break
N.C.
Tenor Solo
33
Fm9/B♭


N.C.
N.C.
Tenor Sax.




191


Strings
(harm.)
Woodwinds



WYNTON MARSALIS

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This book captures some of Wynton's most brilliant musical performances. It includes transcriptions of the trumpet parts and piano sketch scores of the combo arrangements which can serve both as an aid in understanding the context in which these improvisations were played and as a template from which you can study or recreate the intricate harmonic and rhythmic aspects of these beautiful and amazing arrangements.

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